

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
LIGHT OF ASIA

A CANTATA

THE WORDS FROM THE POEM BY

EDWIN ARNOLD

THE MUSIC COMPOSED BY

DUDLEY BUCK.

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PRICE THREE SHILLINGS.

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LONDON & NEW YORK  
NOVELLO, EWER AND CO.

TO  
EDWIN ARNOLD, ESQ.

IN ADMIRATION OF HIS POEM,  
AND IN GRATEFUL RECOGNITION OF THE PRIVILEGE  
ACCORDED TO MAKE USE OF THE SAME,  
THIS MUSIC IS DEDICATED

BY  
DUDLEY BUCK.

# THE LIGHT OF ASIA.

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## PART I.—PROLOGUE.

### No. 1.—CHORUS.

Below the highest sphere four Regents sit  
Who rule our world ; and under them are zones  
Nearer, but high, where saintliest spirits dead  
Wait thrice ten thousand years, then live  
again.

And on Lord Buddha, waiting in that sky,  
Came for our sakes the five sure signs of birth,  
So that the Devas knew the signs, and said,  
“ Buddha will go again to help the World.”  
Through all the deeps a tender whisper  
pierced—

“ O ye,” it said, “ the dead who are to live,  
The live who die, uprise, and hear, and hope !  
Buddha is come ! ”

“ The Queen shall bear a boy, a holy child  
Who shall deliver men from ignorance,  
Or rule the world, if he will deign to rule.”  
The gods walked free with men that day  
Though men knew not.  
Heaven was filled with gladness for Earth's  
sake,  
Knowing Lord Buddha now was come again.

### No. 2.—BASS SOLO.

The King gave order that his town should  
keep  
High festival, and made the people happy by  
command.

Among the strangers came to view the won-  
drous boy,  
A grey-haired saint, Asita, one whose ears  
Long closed to earthly things, caught heavenly  
sounds

(The Devas singing songs at Buddha's birth) ;  
Him, drawing near, seeming so reverend,  
The King saluted, and Queen Maya made  
To lay her babe before such holy feet.

But when he saw the Prince the old man  
cried,

“ O Babe ! I worship ! Thou art He !  
I see the rosy light, the sacred primal signs,

And thou wilt preach the Law and save all  
flesh.

This is that Blossom on our human tree, O  
King,

Which opens once in many myriad years ;  
Now from thy royal root a heavenly Lotus  
springs,

Ah, happy house ! ah, happy house !

And thou, sweet Queen, dear to all gods and  
men,

Henceforth art grown too sacred for more woe,  
For life is woe—therefore in seven days  
Painless thou shalt attain the close of pain.

### *Chorus (sotto voce).*

Which fell : for on that seventh eve  
Queen Maya smiling slept, and waked no more.

### No. 3.—RECITATIVE AND SEMI-CHORUS. *Female Voices.*

When the eighth year was passed  
The careful King bethought to teach his Son  
All that a Prince should learn.  
Reverence Siddârtha kept to all his masters  
Altho' beyond their learning taught :  
So sped the time, and waxed Siddârtha's  
stature,

Until at length attained were eighteen years.  
Round him delicious gardens bloomed,  
Streams wandered wild and musky thickets  
stretched,

With many a bright pavilion and fair lawn :  
Some new delight provided every hour.  
And happy hours he knew, but still there  
came

The shadows of deep meditation back.  
For, looking deep, he saw the thorns which  
grow

Upon this rose of life,  
How every creature slew,  
And in its turn was slain ;  
Life living upon death ; while  
Round him delicious gardens bloomed,  
Some new delight provided every hour.

No. 4.—SPRING SONG.—*Chorus.*

O come and see the pleasance of the Spring,  
And how the fruitful Earth doth yield its  
riches!

Fair is the season with new leaves, bright  
blooms,

Green grass, and cries of plough-time.

Among the palms the rippling waters ring,

And all the jungle laughs with nesting-song :

The thickets rustle with small life,

The blue doves coo from every well :—far off  
The village drums beat for some marriage-  
feast :

All things rejoice, pleased at the Spring-time.

No. 5a.—BASS SOLO.—THE AUDIENCE.—  
*The King, addressing his Ministers.*

“ Bethink ye, O my ministers, what old Asita  
spake,

And my dream-readers long ago foretold,  
This boy, more dear to me than my heart’s  
blood,

Shall be of universal dominance,  
Trampling the neck of all his enemies,  
A King of kings.

Or, he shall tread the sad and lowly path

Of self-denial and of pious pains ;

To this his wistful eyes do still incline

Among my palaces.

How may his feet be turned to that proud  
road,

Where they *should* walk, and all fair signs come  
true,

Which gave him Earth to rule, if he *would*  
rule ?

But ye are sage, and ye shall counsel me.”

No. 5b.—MALE CHORUS OF COUNSEL-  
LORS.

Love will cure these thin distempers,  
Naught doth he know of beauty yet.  
Of eyes that make us heaven forget,  
Then weave Love’s spell about his heart.  
Seek we him wives, range Beauty’s garden  
round,

Some one will charm, some face will seem a  
Paradise.

This do, O King ! command a festival,  
A court of pleasure,

Let the Prince give prizes to the fair,

And when the lovely victors pass his seat,

Then shall we mark if one or two

Change the fixed sadness of his tender cheek,  
So may we choose for Love with Love’s own  
eye.

And the King said :

“ This pleaseth me, command we then a  
festival.”

## No. 6.—THE PROCESSION OF MAIDENS.

Now flock Kapilavastu’s maidens to the gate,  
Each with her dark hair newly smoothed and  
bound,

Fresh bathed and scented, all in gay attire.

Fair show it was of all those Indian girls,

Slow pacing past the throne, their large black  
eyes

Fixed on the ground ; for when they saw the  
Prince

More than the awe of majesty made beat

Their fluttering hearts ; he sat so passionless,  
Gentle, but so beyond them.

Each maiden took, with down-dropped eyes,  
her gift,

Afraid to gaze, trembling at favour

So divine he seemed, so high, and saint-like,

And above her world. So filed they by.

No. 7.—DUO.—*Soprano and Tenor.*

## THE RECOGNITION.

When all this beauteous march was ending,  
And all the prizes spent, at last came young  
Yasôdhara,

A form of heavenly mould ; a face so fair

Words cannot paint its spell ; and she alone

Gazed full upon the Prince.

At sudden sight of her he changed—

And now she gazed on him and he on her,  
And what beside passed in their speaking  
glance.

“ Is there a gift for me ? ” she asked :

“ The gifts are gone,” the Prince replied,

“ Yet for amends take this, dear sister,

Of whose grace our happy city boasts.”

Therewith he loosed the necklet from his throat,

And clasped it round her waist,

And their eyes mixed, and from the look sprang  
love.

Ah, beyond words that sound on earth,

Beauty unseen, unknown, unthought !

Splendour of love, in whose sweet light

Darkness is past and nought.\*

Thus while the wheel of life and death turns  
round,

That which hath been must be between us two.  
Splendour of love ! Darkness is past !

## No. 8.—BASS SOLO.

The King sent messengers to ask the maid in  
marriage.

But it was law, when any asked a maid of  
noble house,

He must make good his skill in martial arts  
Against all suitors who should challenge it.

\* These lines from the “ Indian Song of Songs,” by the  
same author.



Despite his rose-bowers and his dreams,  
 Best was Siddārtha found in all.  
 Best with the bow, chief of the sword,  
 Master of fiery steeds;  
 All suitors wondering by what magic taught,  
 Despite his rose-bowers and his dreams.  
 So home they brought the sweet Yasôdhara,  
 With songs and trumpets to the Prince's arms.  
 So came she where he stood awaiting her  
 At the bower's entry, like a god to see,  
 With marriage gladness and the grace of  
 heaven :\*  
 And all the throng rejoiced and sang :

#### No. 9.—WEDDING CHORUS.\*

Enter thrice happy ! enter thrice desired !  
 And let the gates of Hari shut thee in  
 With the soul destined to thee from of old.  
 Enter beneath the flowers, O flower fair !  
 Beneath the tendrils, Loveliest ! that entwine,  
 And clasp, and wreath, and cling with kissing  
 stems.

Enter the house of Love, O Loveliest !  
 Enter the marriage-bower, most beautiful !  
 Thy heart *has* entered, let thy feet go too,  
 Enter thrice happy one !

## PART II.—THE RENUNCIATION.

#### No. 10.—SOPRANO SOLO.

Within the bower of happy life and love  
 Lived now Siddārtha, knowing not of woe.  
 A chosen band of nautch-girls led his thoughts  
 to bliss

With music, amorous song, and dreamy dance.  
 Once while he drowsed, with gentle head  
 Lulled on the breast of fair Yasôdhara,  
 On silver strings the wind wild music made,  
 And to his ears alone the Devas sang these  
 words :

#### No. 11.—FEMALE SEMI-CHORUS.

We are the voices of the wandering wind,  
 That moan for rest and rest can never find.  
 Lo ! as the wind is, so is mortal life,  
 A moan, a sigh, a sob, a storm, a strife.  
 O Maya's son ! because we roam the earth  
 Moan we upon these strings ; we make no mirth ;  
 So many woes we see in many lands,  
 So many streaming eyes and wringing hands.

\* From the " Indian Song of Songs."

#### *Tenor.*

Then spake he sighing ; " Is there so wide a  
 world ?

Is there a land which sees the great sun roll  
 Into the waves, and are their hearts like ours—  
 Countless—unknown—not happy—  
 Whom we might succour if we knew of them ?  
 Is there so wide a world ? "

#### *The Devas.*

What pleasure hast thou of thy changeless  
 bliss ?

Nay, if love lasted, there were joy in this ;  
 But life's way is the wind's way, all these things  
 Are but brief voices breathed on shifting strings.

#### *Tenor.*

Then said Siddārtha : " This too have I found,  
 And all my heart is darkened with its dread,  
 And all my heart is fixed to think how Love  
 Might save its sweetness from the slayer, Time,  
 Who makes men old.

#### *The Devas.*

But thou who art to save, thine hour is nigh !  
 The sad world waiteth in its misery.  
 The blind world stumbleth on its round of pain,  
 Rise, Maya's child ! wake ! slumber not again !

#### *Tenor.*

Then did he start and cry : " My world ! O  
 world !

I hear ! I know ! I come ! The veil is rent !  
 There *must* be aid ! for me and all there must  
 be help !

#### *The Devas (from a distance).*

So sigh we passing o'er the silver strings,  
 Rise, Maya's child ! wake ! slumber not again.

#### No. 12.—BASS SOLO.—THE KING'S DREAM.

That night the King dreamed seven signs of  
 fear,

Which none could read ;  
 Till to the gate there came an aged man,  
 By guise a hermit, known to none,  
 Who, brought before the King, bowed reverent,  
 and said :

" I hail this favoured house, whence shall arise  
 A wider reaching splendour than the sun's !  
 Lo ! all these seven fears are seven joys, and  
 signify

The strength with which the Prince shall quit  
 his state,

And shake the world with passage of the Truth.  
 O King rejoice !

The fortune of thy son is more than kingdoms,  
His hermit rags will be beyond fine cloths of  
gold.

This was thy dream.  
In seven days and nights these things shall fall."

But at the brazen doors of Prince Siddārtha's  
pleasure-house  
The sad King gave command to set a double  
guard.  
Yet who shall shut out Fate?

#### No. 13.—CHORUS.

Softly the Indian night sank o'er the plain,  
Fragrant with blooms, and jewelled thick with  
stars,  
And cool with mountain airs sighing adown  
From snowflats on Himāla high outspread.  
The moon, above the eastern peaks,  
Silvered the roof-tops of the pleasure-house  
And all the sleeping land.  
Within the ante-chamber of the Prince soft  
fell her beams  
On such rare company of Indian girls,  
It seemed a chamber sweet in Paradise;  
For all the chosen ones were there,  
Lulled into pleasant dreams by happy toils  
they slept.

#### No. 14.—SOPRANO SOLO.—*Tenor Solo and Duo.*

Within the bower of inmost splendour,  
Half risen from Siddārtha's side,  
With heaving bosom and fast falling tears  
The lovely Princess moaned, "Awake, my Lord!  
Give me the comfort of thy speech!  
In slumber came a voice of fear,  
Crying, 'The time is nigh! the time is nigh!'  
And when I sought thy side, sweet Lord!  
Ah, on our bed there lay an unpressed pillow  
And an empty robe!  
Nothing of thee but those, nothing of thee  
Who art my life, my light, my King, my world!  
Thereat our bridal couch sank to the ground:  
And once again that cry, 'The time is come!'  
O Prince! What may such visions mean  
Except I die—or, worse than death,  
Thou shouldst forsake me, or be taken?"

#### *Tenor.*

"Comfort thee, dear," Siddārtha said,  
"If comfort lives in changeless love,  
Thou knowest how I muse these many moons,  
Seeking to save the sad earth I have seen,  
And when the time comes that which will be  
will.  
Yet whatsoever fall to thee and me,  
Be sure I loved and love Yasôdhara."

#### *Duo.*

When most my spirit wanders  
Ranging o'er land and sea,  
Home with glad wing it evermore returns  
To thee.

#### *Soprano.*

O thou who art my life, my King, my world!

#### *Tenor.*

O mother of my babe, thou gentlest, best!

#### *Duo.*

Always I loved, and always love thee well.

#### No. 15.—CHORUS.

Then in her tears she slept, but sleeping,  
sighed—  
As if that vision passed again—"The time!  
The time is come!" Whereat Siddārtha  
turned,  
And lo! the moon shone by the Crab! the stars  
In that same silver order long foretold,  
Stood ranged to say, "This is the night!  
Choose thou  
The way of greatness, or the way of good:  
To reign a King of kings, or wander lone,  
Crownless and homeless, that the world be  
helped."  
With whispers of the gloom  
Came to his ears again that warning song  
As when the Devas spake upon the wind:  
And surely gods were round about the place  
Watching the Prince, who watched the shining  
stars.

#### No. 16.—TENOR SOLO.

"I will depart," he spake, "the hour is  
come!  
Thy tender lips, dear sleeper, summon me  
To that which saves the earth but sunders us.  
O summoning stars I come! O mournful  
earth!  
For thee and thine I lay aside my youth,  
My throne, my joys, my golden days, my  
nights,  
My happy palace—and thine arms, sweet  
Queen!  
Wife! father! people! ye must share  
A little while the anguish of this hour,  
That light may break and all flesh learn the  
law.  
Press heavy, Night, upon her down-dropped  
lids,  
That no tear stay me and no faithful voice.  
Farewell! farewell!  
I go to seek deliv'rance and the unknown  
light!"

## No. 17.—CHORUS.

There came a wind which lulled each sense  
 aswoon  
 Of captains and of soldiers ;  
 The gates of triple brass rolled back all silently  
 On their grim hinges ;  
 Then, lightly treading, where those sleepers  
 lay,  
 Into the night Siddârtha passed,  
 While o'er the land a tremor spread,  
 As if earth's soul beneath stirred with an un-  
 known hope,  
 And rich celestial music thrilled the air  
 From hosts on hosts of shining ones.  
 Also those four dread Regents of the earth,  
 Descending at the doorway, two by two,  
 With their bright legions of Invisibles  
 In arms of sapphire, silver, gold, and pearl,  
 Watched with joinéd hands,  
 As on Siddârtha passed  
 Into the night.

## No. 18.—TENOR SOLO.

For six long years wandered the Prince,  
 Seeking both night and day the light he was to  
 find :  
 Teaching with saintly pity and soft speech  
 The way of right and duty.  
 From noontide until sunset would he muse,  
 Watching the earth with ever ardent eyes,  
 And thoughts embracing all its living things.  
 "O flowrets of the field !" he said,  
 "Who turn your tender faces to the sun,  
 Glad of the light, and grateful with sweet  
 breath,  
 Ye miss not perfect living.  
 And O ye palms, that eager rise  
 To pierce the sky and drink the wind,  
 What secret know ye that ye grow content ?"  
 Thus wandered he through nights of watching  
 And thro' days of fasts, until at last  
 He came to that great Tree, beneath  
 Whose leaves it was ordained that Truth  
 Should come to him.

No. 19.—CHORUS.—*Voices of Earth and Air.*

Pass to the Tree! Oh thou who hast sub-  
 dued,  
 Thou who for each and all hast given thyself.  
 Pass to the Tree! the sad world blesseth  
 thee,  
 Thou who art he that shalt assuage her woes.  
 Pass, Hailed and Honoured! strive thy last for  
 us,  
 King and High Conqueror! thine hour is  
 come;  
 This is the Night the ages waited for!

No. 20.—RECITATIVE.—*Bass.*

Then fell the night even as he sat  
 Under that Tree. But he who is the Prince  
 Of darkness, Mara—knowing this was Buddh',  
 Who should deliver men, and now the hour  
 When he should find the Truth and save the  
 worlds—  
 Gave unto all his evil powers command.

## No. 21.—CHORUS.—THE TEMPTATION.

Now trooped from every deepest pit  
 The fiends who war with Wisdom and the  
 Light,  
 The brood of gloom and dread.  
 On came the demon-armies clouding all the  
 wind  
 With terrors of the tempest, thunder, and  
 blinding light,  
 Flung from the splitting skies in jagged javelins  
 Of purple wrath. But Buddha heeded not.  
 Anon there came, with softened airs,  
 Whispers of love and wanton songs,  
 Fair shapes of witching beauty ;  
 With soft float of beckoning hands,  
 And eyes alight with love-flames.  
 Nearer the Tree these midnight dancers swept,  
 When lo! from out the throng a shape came  
 forth,  
 Wearing the guise of sweet Yasôdhara,  
 Sighing—

*Soprano Solo.*

"My Prince! I die for lack of thee!  
 Lo! all these weary years I weep for thee!  
 Return, Siddârtha! ah! return. But touch  
 My lips again and all these dreams will end.  
 Ah, look! am I not she thou lovedst?"

*Tenor Solo.*

"For the sweet sake of her thou playest thus,  
 Fair and false Shadow! is thy playing vain;  
 I curse thee not who wear'st a form so dear.  
 Melt to thy void again!

*Chorus.*

A cry ran through the grove, and all that  
 comely rout  
 Faded with flickering wafts of flame, and trail  
 Of vaporous robes.  
 While under darkening skies came fiercer sins  
 Whose footsteps left the midnight darker.  
 The rooted mountains shook, the wild winds  
 howled,  
 Stars shot from heaven, the torn black air  
 was  
 Full of evil faces peering to tempt the Master.  
 But Buddha heeding not, the hellish legions  
 fled  
 Back to their darkness with the Lords of Hell:

And lo! the Dawn sprang with Buddh's  
victory.  
Over the spangled grass  
Now swept the footsteps of the lovely Light,  
Turning the tears of Night to joyous gems.  
Radiant, rejoicing, strong, now Buddh' arose,  
And far and near there spread an unknown  
peace,  
As that divinest daybreak lightened Earth.  
The World was glad!

### PART III.—THE RETURN.

#### No. 22.—SOPRANO SOLO.

Sorrowful dwelt Yasôdhara all these long years,  
Lacking the speech and presence of her Lord.  
Ah, bitter night! mother of weeping days!  
When was fond Love so pitiless to love?  
But on a day by the bright garden-streams  
she sat,  
Watching with saddened eyes the swiftly-flying  
birds:  
"O creatures of the wandering wing," she  
sighed,  
"If ye should light where my dear Lord is hid,  
Say that Yasôdhara lives nigh to death  
For one word of his mouth, one touch of  
him!"

As thus she sighed came damsels of the court,  
Who said: "Great Princess! merchants from  
afar

Have come with tidings of our Lord.  
Thy Lord! The hope of all the land—Siddârtha!"  
The glad blood bounded in her veins,  
She clapped her palms, and laughed, and cried  
With brimming tears—"Go! let them in!"

So went the merchants to the Pleasure-House,  
Whom, when they came without the purdah's  
folds,

A voice, tender and eager, filled and charmed  
With trembling music, saying:  
"Ye come from far, fair sirs! and have ye seen  
my Lord?  
O speak! for if this be, ye welcome are and  
dear."

#### No. 23.—MALE CHORUS.

Him have we seen, Siddârtha who was lost!  
Yea, and have worshipped him with knees and  
brow.  
Uplifted as a God from earthly woes  
He is become world-honoured, wise, a Buddh',

Shining with risen Truth, golden and clear,  
Preaching those noble ways which lead to  
peace,  
While all the hearts of men do follow on his  
path;  
And lo! he journeys hither.

#### No. 24.—SOPRANO SOLO.

Uprose Yasôdhara with joy and spake:  
"O ye that bring good tidings!  
If there be gifts to speak my grateful heart  
Ye shall have guerdon! Make ready for the  
entrance of the Prince."

#### No. 25.—CHORUS.

While the town rang with music and high joy,  
In litter borne, Yasôdhara did hasten to the  
gate,  
Where rose a bright pavilion, flower-wreathed,  
with walls of silk.  
Soon they beheld one slow approaching,  
Clad in a yellow robe as hermits are,  
Who seemed so reverend all the throng did  
whisper,  
"Who is this?"

#### *Soprano Solo.*

But as he came with quiet foot-fall on  
Nigh the pavilion—lo! the silken door  
Lifted, and, all unveiled, Yasôdhara did cry,  
"Siddârtha! Lord!"  
Then sobbing fell before his feet, and lay.

#### No. 26.—CHORUS.

'Tis he! Siddârtha, who was lost!  
That which shall save the world  
Hath late been wrought by him,  
The friend of all—the Prince of all,  
Thine most, High Lady! from whose tears  
Men win the comfort of this Word the Master  
speaks.

#### No. 27.—BASS SOLO.

But when the King heard how Siddârtha  
came  
Clad in a yellow robe, and asking alms,  
Then wrathful sorrow drove love from his  
heart.  
Thrice on the ground he spat,  
Plucked at his silver beard,  
And forth he strode, lackeyed by trembling  
lords.  
Frowning, he clomb upon his war-horse,  
Drove the spurs, and dashed, angered,  
Thro' the wondering streets; until he met  
A mighty crowd, close following him, whose  
Look serene now met the old king's gaze.

The King broke forth : " Ends it in this,  
That great Siddārtha *steals* into his realm,  
Wrapped in a clout!—craving food from low-  
borns !  
He whose life was as a God's ?  
Thou shouldst have come appalled in thy  
rank,  
With shining spears and tramp of horse and  
foot,  
My son ! my heir !  
Where hast thou sojourned all these evil years,  
Whilst thy crowned father mourned ?—and she,  
thy wife,  
Lived as the widows use—foregoing joy—  
Till now, in cloth of gold, she welcomes home  
A beggar-spouse, in yellow remnants clad !  
Son, why is this ?

No. 28.—TENOR AND BASS DIALOGUE  
AND TERZETTO WITH SOPRANO.

*Tenor.*

Then he, sinking his knee to earth in proud  
humility,  
" My Father ! 'tis the custom of my race."

*Bass.*

" Thy race," replied the King, " counteth a  
Hundred Thrones, but never deed like this ! "

*Tenor.*

" Of mortal line I spake not,  
But of descent invisible,  
The Buddhas who have been, and who shall be,  
Of these am I, and what they did I do,  
And with all lowly love I now do proffer  
The first-fruits of the treasure I have brought."

*Bass.*

Then ceased the father's wrath :  
Amazed he asked, " What treasure ? "

*Tenor.*

And the Teacher took meekly the royal palm.

*Terzetto.*

And as they onward paced, he taught  
The Princess and the King the Truths,  
Whereby who will may walk upon the perfect  
path.

*Bass.*

The King with brows unknit, drinking the  
mighty words,  
When all was finished said—  
" Take me, O Son, as least of all thy Company."

*Soprano.*

Then sweet Yasódhara, all happy now,  
Cried " Give to our boy—thou Blessed One !  
The Treasure of the Kingdom of thy Word ! "

*Terzetto.*

Thus passed the Three into the Way of Peace.

No. 29.—EPILOGUE AND FINALE.

Before beginning, and without an end,  
As space eternal and as surety sure,  
Is fixed a Power divine which moves to good,  
Whose laws alone endure.

Such is the Law which moves to righteous-  
ness,  
Which none at last can turn aside or stay ;  
The heart of it is Love, the end of it  
Is Peace and Consummation sweet. Obey !

Enter the Path ! There spring the healing  
streams  
Quenching all thirst ! there bloom th' immortal  
flowers—  
Strewing the way with joy ! there throng  
Swiftest and sweetest hours.

The Dew is on the Lotus ! Rise, great Sun !  
And lift my leaf and mix it with the wave.  
The Sunrise comes ! the Sunrise comes !  
The Dew-drop slips into the shining sea.  
Hail ! High Deliverer, Hail !

# INDEX.

## PROLOGUE.

No.		Page
1.	CHORUS ... .. Below the highest sphere ... ..	1
2.	SOLO... .. <i>Bass</i> ... .. The King gave order ... ..	16
3.	SEMI-CHORUS ( <i>Female Voices</i> ) ... .. When the eighth year was passed ... ..	22
4.	CHORUS. SPRING SONG ... .. O come and see ... ..	28
5a.	RECITATIVE ... .. <i>Bass</i> ... .. Bethink ye, O my ministers ... ..	40
5b.	CHORUS ( <i>Male Voices</i> ) ... .. Love will cure these thin distempers ..	43
6.	MARCH AND CHORUS ... .. Now flock Kapilavastu's maidens ... ..	47
7.	SOLO... .. <i>Soprano</i> ... .. When all this beauteous march was ending	54
8.	SOLO... .. <i>Bass</i> ... .. The King sent messengers ... ..	60
9.	WEDDING CHORUS ... .. Enter, thrice happy ... ..	63

## PART II.—THE RENUNCIATION.

10.	SOLO... .. <i>Soprano</i> ... .. Within the bower of happy life ... ..	73
11.	SEMI-CHORUS AND SOLO ( <i>Tenor</i> ) ... .. We are the voices ... ..	75
12.	SOLO... .. <i>Bass</i> ... .. That night the King dreamed ... ..	84
13.	CHORUS ... .. Softly the Indian night ... ..	87
14.	DUET ... .. <i>Soprano and Tenor</i> Within the bower of inmost splendour ...	94
15.	CHORUS ... .. Then in her tears she slept ... ..	102
16.	SOLO... .. <i>Tenor</i> ... .. I will depart ... ..	107
17.	CHORUS ... .. There came a wind ... ..	110
18.	SOLO... .. <i>Tenor</i> ... .. For six long years wandered the Prince ...	119
19.	CHORUS ... .. Pass to the tree ... ..	123
20.	SOLO... .. <i>Bass</i> ... .. Then fell the night ... ..	126

## THE TEMPTATION.

21.	CHORUS ... .. Now trooped from every deepest pit... ..	127
-----	--	-----

## PART III.—THE RETURN.

22.	SOLO... .. <i>Soprano</i> ... .. Sorrowful dwelt Yasôdhara ... ..	145
23.	CHORUS ( <i>Male Voices</i> ) ... .. Him have we seen ... ..	151
24.	SOLO... .. <i>Soprano</i> ... .. Uprose Yasôdhara with joy ... ..	156
25.	CHORUS AND SOLO ( <i>Soprano</i> ) ... .. While the town rang with music ... ..	157
26.	CHORUS ... .. 'Tis he, Siddârtha ... ..	161
27.	SOLO... .. <i>Bass</i> ... .. But when the King heard ... ..	165
28.	TERZETTO ... .. <i>Sop., Ten., and Bass</i> Then he, sinking his knee to earth ...	170

## EPILOGUE AND FINALE.

29.	CHORUS ... .. Before beginning, and without an end ...	176
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# PROLOGUE.

No. 1. CHORUS.—“BELOW THE HIGHEST SPHERE FOUR REGENTS SIT.”

*Con moto, maestoso.* ♩ = 84.

PIANO.

*Tpts. & Trombs.*

*f*

*dim.*

*mf*

*cres.*

*ten.*

*ff*

*3*

*3*

*3*

*3*

dim.

A

Ob. & Clar.

Corn.

Ol.

Cello.

cres.

L.H.

Fl. Ob. & Cl.

Fag. & Viola pizz.

cres.

Str.

Ped.

\*

fp

f

The musical score is written for piano and includes parts for woodwinds (Ob. & Clar., Corn., Ol., Fl. Ob. & Cl.), strings (Cello, Str.), and a double bass (L.H.). The score is in 2/4 time and features various dynamic markings such as *dim.*, *p*, *f*, *fp*, *cres.*, and *pizz.*. The piano part is written in a grand staff with treble and bass clefs. The woodwind and string parts are written in single staves. The double bass part is written in a single staff with a bass clef. The score is divided into measures by bar lines, and some measures contain repeat signs. The overall mood is dramatic and expressive, with a focus on the piano's melodic lines and the woodwinds' harmonic support.



*Str. & Cl.*

*Vi. & Fag.*

**B**

*dim.*

*p*

SOPRANO.

ALTO.

TENOR.

BASS.

*With dignity.*

*mp*

Be - low the high - est sphere

four re-gents sit, four

*f*

*dim.*

*p*

*mp*

*f*

*dim.*

*p*

Be - low the high - est sphere four

re - gents, who rule . . . our world, . . . four re - gents sit who

*p*

*mf*

Be - low the highest

regents sit, four re - gents, who rule, who rule our world. Be -

rule, . . . who rule our world, who rule . . . our world. . . . Be -

8ve.

Be -

sphere four regents sit, four re - gents, who rule, . . . who

- low the high - est sphere four re - gents sit, be

- low the high - est sphere four re - gents sit, be

- low the highest sphere four regents sit, four re - gents, who

rule . . . our world, four regents sit, who rule our world, four re - gents sit, who

- low the high - est sphere four regents sit, who rule our world, who

- low the high - est sphere four re gents sit.

rule, . . . who rule, . . . who rule . . . our

rule, four re-gents sit, who rule our world, who rule . . . our

rule, who rule, who rule . . . our

world, who rule . . . our world, our world, who

world, who rule . . . our world, our world, who

world.

Be low the high - est sphere four

rule . . . our world, who rule . . . our

rule . . . our world, rule our world,

Be low the high - est sphere four

re-gents sit, who rule our world, . . . who rule, who rule our

world, . . . our world, rule our world.

Be - low the high - est sphere four

re - gents sit, four re - gents, who rule . . . our world, our

world, our world, our world, . . .

re - gents sit, four re - gents, four re - gents sit, who

world, four re - gents sit, who rule our world. Be -

four re - gents sit, who rule our world, . . . our

low the high - est sphere four re - gents sit, be -

rule, four re - gents sit, be -

low . . . the highest, highest sphere, . . . be - low the

world. . . Be - low the high - est

low the high - est sphere four re - gents sit, who

low . . the high - est sphere four re - gents sit, who rule, . . .

high - - - est sphere four re - gents sit, who

sphere, the high - est sphere four re - gents sit, who

rule, who rule, who rule our world, . . who

who rule, . . . who rule, . . . who rule our world, . . who

rule, who rule, who rule our world, . . who

rule, who rule, who rule our world, who

rule our world, our world.

rule our world, our world.

rule our world, our world.

rule . . . our world.

*Tromba.*

mf And un-der them are zones— Near-er, but

mf And un-der them are zones— Near-er, but

*Str.*

*pp* Where spi-rits wait,

*pp* Where spi-rits wait,

*p* high, where saint-liest spi-rits— dead— wait,

*p* high, where saint-liest spi-rits— dead— wait,

*Cornet.* *Ob.*

*p* *Str.*

*cres* *cen* *do.* *ff*

wait, Wait thrice ten thou-sand years, then

*cres* *cen* *do.* *ff*

wait, Wait thrice ten thou-sand years, then

*cres* *cen* *do.* *ff*

wait, Wait thrice ten thou-sand years, then

*cres* *cen* *do.* *ff*

*cres* *cen* *do.* *ff*

live a-gain! And on Lord

live a-gain! And on Lord

live a-gain! And on Lord

live a-gain! And on Lord

*ff* *dim.* *p*

Bud - dha\* wait - ing in that sky, Came for our

Bud - dha\* wait - ing in that sky, Came for our

Bud - dha\* wait - ing in that sky, Came for our

Bud - dha\* wait - ing in that sky, Came for our

sakes the five sure signs of birth;

sakes the five sure signs of birth;

sakes the five sure signs of birth; So that the De - vas

sakes the five sure signs of birth; So that the De - vas

*p* *mf*

\* Pronounced Bood-da.

*mf* So that the De - vas knew the signs, and said,

*mf* So that the De - vas knew the signs, and said,

knew the signs, knew the signs, and said,

knew the signs, So that the De - vas knew the signs, and said,

*ff* "Bud - dha will go a-gain to help the

*ff* "Bud - dha will go a-gain to help the

*ff* "Bud - dha will go a-gain to help the

*ff* "Bud - dha will go a-gain to help the

world ! "

world ! "

world ! "

world ! "

*sf* *dim.* *mf*

Colli &amp; Fog.



Through all . . . the deeps, a ten - der, ten - der

Through all . . . the deeps, a ten - der, ten - der

Through all the deeps, a ten - der, ten - der

Through all . . . the deeps, a ten - der, ten - der

whis - per pierced, a ten - der, ten - der whis - per through all . . . the

whis - per pierced, a ten - der, ten - der whis - per through all . . . the

whis - per pierced, a ten - der, ten - der whis - per through all . . . the

whis - per pierced, . . . a ten - der whis - per through all . . . the

deeps. "Oh ye, . . . the dead, . . . who are to

deeps. "Oh ye, the dead, . . . who are to

deeps. "Oh ye, the dead, . . . who are to

deeps. "Oh ye," it said, "oh ye, . . . the dead, . . . who are to

Cor.

Str.

live, the live who die, Up-rise, up - rise and

live, the live who die, Up - rise, up-rise and

live, the live who die, the live who die, Up-rise and

live, the live who die, Up - rise, up

do.  
hear! up-rise and hear! up-rise and hope!

do.  
hear! up-rise and hear! up-rise and hope!

do.  
hear! up-rise and hear! up-rise and hope!

do.  
rise and hear, and hope! up-rise and hope! uprise and hear, and hope! For

Bud - dha is come! Bud - dha is

Bud - dha is come! Bud - dha is

Bud - dha is come! Bud - dha is

Bud - dha is come! Bud - dha is

E  
 come! The Queen shall bear a boy, a  
 come! The Queen shall bear a boy, a  
 come!  
 come!

E  
 dim. *p*  
 mp

ho - ly child, . . .  
 ho - ly child, . . .

Who shall de - liv - er men from ig - norance,  
 Who shall de - liv - er men from ig - norance,

Or rule our world, if he will deign to  
 Or rule our world, if he will deign to  
 Or rule our world, if he will deign to  
 Or rule our world, if he will deign to

dim. *f* *dim.* *dim.* *dim.* *dim.* *p*  
 Ped.

rule, if he will deign to rule."

rule, if he will deign to rule."

rule, if he will deign to rule."

rule, if he will deign to rule."

*Tromba.* *cres.* *poco a poco.*

*Ped.* \*

The Gods walked free with men that day, tho' men knew not, tho'

The Gods walked free with men that day, tho' men knew not, tho'

The Gods walked free with men that day, tho' men knew not, tho'

The Gods walked free with men, with men that day, tho'

men knew not; Heaven was filled with gladness, with

men knew not; Heaven was filled with gladness, with

men knew not; Heaven was filled with gladness, with

men knew not; Heaven was filled with gladness, with

*cres.* *ff* *Ped.*

glad - - - ness for earth's sake, Know - ing Lord Bud - dha

glad - - - ness for earth's sake, Know - ing Lord Bud - dha

glad - - - ness for earth's sake, Know - ing Lord Bud - dha

glad - - - ness for earth's sake, Know - ing Lord Bud - dha

*dim.* *mp*

*cres.*

now was come, was come a - gain, was come a - gain, was

*cres.*

now was come a - gain, was come a - gain, was

*cres.*

now was come, was come a - gain, was come a - gain, Lord Buddha now was

*cres.*

now was come a - gain, was come a - gain, was

come a - gain!

come a - gain!

come a - gain!

come a - gain!

*Allegro non troppo.*  $\text{♩} = 92$ .

*f* Trombe. Corni.

L.H. *Tutti.* *mf*

RECIT. BASS.

The King gave or - der that his town should keep high

*pizz.* *arco.* *mf*

fes - ti - val, And made the peo - ple

*f* Trombe. *p*

hap - py, and made the peo - ple hap - py by com - mand.

*f* *f* *p*

*A Poco più lento. p*

*Str.* *Poco più lento. ♩ = 80.* *A - mong the*

*f* *p*

strang - ers came to view the won - drous boy, *A*

gray - - haired saint, *A - si - - -*

- ta ; \* One whose ears, long closed to earth - ly things, Caught

*crea.*

heaven - - - ly sounds : *Lento assai.*

*p*

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into five systems. The first system shows the vocal line starting with a rest, followed by the piano accompaniment. The second system contains the lyrics 'strang - ers came to view the won - drous boy, A'. The third system contains 'gray - - haired saint, A - si - - -'. The fourth system contains '- ta ; \* One whose ears, long closed to earth - ly things, Caught'. The fifth system contains 'heaven - - - ly sounds : Lento assai.' and ends with a piano solo marked 'p'. Performance instructions include 'A Poco più lento.', 'p', 'Str.', 'Poco più lento. ♩ = 80.', 'f', 'p', 'A', 'A - si - - -', 'crea.', and 'Lento assai.'.

\* Pronounced "Ah-see-tah."

*tempo.*

The heav-en-ly sounds of De - vas sing-ing songs at Bud-dha's birth.

*Str.* *sempre p*

Him, drawing near, seem - ing so re - verend,— the King sa - lut - ed :

*Cor.*

And Queen May - a made to lay her babe be-fore such ho - ly feet.

**B** *poco agitato.* *Tempo.* *f*

But when he saw the Prince the old man cried, "O

*colla voce* *sf* *mf*

Babe! . . . . I wor - ship! I wor - ship! Thou art

*Ped.* \*



*Poco più animato.*

He!"

*Poco più animato.*

*mf* *ff*

*Ped.* \*

"I see the ro - sy light, the sa - cred pri-mal signs, And

*p*

thou . . . shalt teach the law, and save all

*f* *dim.* *p*

flesh. This . . . is that blos-som on our hu - man tree, O

*f* *p*

King, Which op - ens once in ma - ny myr - iad years:

Now from thy roy - al root a heav - en - ly Lo - tus springs ;

*fp*

Ah ! hap - py house ! Ah, hap - py, hap - py house !

*mf*

C

And thou, sweet Queen, dear to all gods and men, Hence -

*p Fl. Ob. Cl. p* *sempre p* *ped.*

- forth art grown too sa - cred for more woe, for life is

*Str.*

woe ; There - fore in se - ven days, Pain - less, thou shalt attain the

*ral - len - tan - do.*

CHORUS. SOPRANO. *D Tempo 1mo.*

ALTO.

Which fell, which fell; for

TENOR.

Which fell, which fell; for

*Tempo 1mo.*

CHORUS. BASS

close

of pain.

And

*D Tempo 1mo. ♩ = 80.*

on that sev-enth eve Queen May - a smil - ing slept, , and

on that sev-enth eve Queen May - a smil - ing slept, , and

on that sev-enth eve Queen May - a smil - ing slept, , and

on that sev-enth eve Queen May - a smil - ing slept, , and

on that sev-enth eve Queen May - a smil - ing slept, , and

*Ped. sempre.*

waked , no more.

waked , no more.

waked , no more.

waked , no more.

*Con moto moderato.*

*Con moto moderato. ♩ = 84.*

*p*

*p*

**SOPRANO.**

*p*

When the eighth year was

*dim.*

*p*

passed, The care-ful King bethought to teach his son All . . . that a prince should

*f*

*f*

learn :

**ALTO.**

*p*

Re-ver-ence Sid-dār-tha kept to all his mas - ters,

*p*

*mf* *A* So sped the time, so sped the

al- tho' beyond their learning taught : So sped the time,

*fp* *A* *leggiero.*

time, and wax'd Sid - dâr - tha's sta - ture, Un - til at length, . .

so sped the time, and wax'd Sid - dâr - tha's sta - ture, Un - til at

*dim.* un - til at length . . attained were eight - een years, at -

*dim.* length, . . un - til at length . . attained were eight - een years, at -

*dim.*

*p* - tained were eight - een years.

*p* - tained were eight - een years,

*p*

*poco* ral - - len - tan - do.

*Poco tranquillo.*  
Round . . him de - li - cious gar - dens bloomed,  
Round . . him de - li - cious gar - dens bloomed,  
*Poco tranquillo.* ♩ = 70.  
*p clar.* *Str. pizz.* *Ped.*

Streams wan - dered wild, . . and musk - y thick-ets stretched, . . With  
Streams wand - ered wild, and thickets stretched, . .  
*Fl.*

ma - ny a bright pa - vil - ion and fair lawn, . . Some new de -  
With ma - ny a bright pa - vil - ion and fair lawn, . . Som:

light pro-vid - ed ev' - - ry hour: And

new de-light pro-vid - ed ev' - - ry hour: And

hap - - py, hap - py hours he knew. *Unis.*

hap - - py, hap - py hours he knew. But

*f p* *Celli.*

still . . . there came . . . the sha - dows of deep

*p* 3 3 3 3

*Tempo 1mo.*

med - i - ta - tion back.

*Tempo 1mo. ♩ = 84.*

*Cor. Fag. & Clar.* *Str.*

B *Unis.*

For looking deep he saw the thorns,  
For looking deep he saw the

the thorns which grow up-on this rose, this rose of life,  
thorns, the thorns which grow up-on this rose, this

How ev' - ry creature slew, . . . And  
rose of life, How ev' - ry crea- ture slew, . . .

in its turn was slain, Life liv- ing up-on death, . . .  
And in its turn was slain, Life liv- ing up-on



*rit.*

life liv - ing up - on death, *rit.* up - on

death, . . . life liv - ing on death, up - on

*rit.*

*Poco tranquillo.*

death. Though round him de - li - cious gar - dens

death. Though round him de - li - cious gar - dens

*Poco tranquillo.*

*p* 3 3 3 3 *p*

*rall.* *tempo.*

bloomed, . . . Though new de - lights pro - vi - ded ev' - ry hour. *rall.* *tempo.*

bloomed, . . . Though new de - lights pro - vi - ded ev' - ry hour. *rall.* *tempo.*

*accl.*

## (SPRING-SONG.)

*Animato (poco scherzando).*

*Animato (poco scherzando). ♩ = 100.*

*mf*

**TENOR.**

O come and see the pleas - ance of the

**BASS.**

O come and see . . the pleas - ance of the

*f* *p*

Spring! O come and see . . the pleas - ance of the  
the pleas - ance of the

Spring! O come and see the pleasure of . . the

*f* *fp*

Spring !

Spring !

And how the fruit - ful

earth, the fruit - ful earth doth yield its rich

Fair is the sea - son, the sea - son with new  
sea - son with new

es. Fair is the sea - son

leaves, new leaves, Bright blooms, green grass, and

with . . new leaves, Bright blooms, green grass, and

cries . . . of plough - time.  
and cries of

cries, and cries of ploughtime, of plough - time.

*Fl. 8va.*  
*Wood.*  
*Cor.*

**SOPRANO.** *A* *f* O come and see the pleas - ance of the

**ALTO.** *f* O come, . . . see the pleas - ance of the

**TENOR.** *f* O come and

**BASS.** *f* O come and

*Str. mp*

Spring, And how the fruit-ful earth doth yield . . its

Spring, And how the fruit-ful earth doth yield its

see, see how the fruit-ful earth . . doth yield its

see, . . see how the fruit-ful earth doth yield its

rich - es!

rich - es!

rich - es!

rich - es!

*p*

*Cello & Fag.*

A - mong the palms the rip - pling wa - ters

A - mong the palms the wa - ters

*sempre p*

ring,

ring,

A - mong the palms the rippling wa - ters

A - mong the palms the wa - ters

82

*mf* *cres.* **B** *ff*

And all the jun - gle laughs, the

And all the jun - gle laughs, the

ring, And

ring, And

*mf* *cres.* **B**

jun - gle laughs with nesting-song,

jun - gle laughs, laughs with nesting-song,

all the jun - gle laughs with nesting-song,

all the jun - gle laughs with nesting-song,

*ff* Wood.

and all the jun - gle laughs . . with nest - ing-song.

and all the jun - gle laughs with nest - ing-song.

and all the jun - gle laughs with nest - ing-song.

and all the jun - gle laughs with nest - ing-song.

Str. *p* Wood.

*pp* The thickets

*pp* The thickets

*sf tr* *Str. sf* *Fl. Ob.*

*Cor.* *p Cello, Viola.* *Fag.* *p*

rus - tle, the thickets rus - tle with small life;

rus - tle, *pp* the thickets rus - tle with small life;

*pp* The thickets rus - tle, rus - tle with small life;

*pp* The thickets rus - tle, rus - tle with small life;

*Cello, Clar.* *pizz.*

*pp* The blue doves coo . . from ev' - - ry

The blue doves coo from ev' - - ry

*Ob.* *Cor.*

well. *pp* Far off the vil-lage

well. *pp* Far off the vil-lage

well. *pp* Far off the vil-lage

*pp* Far off the vil-lage

*mp* *pp*

*cres.* drums beat for some marriage feast; . . .

*cres.* drums beat for some marriage feast; . . .

*cres.* drums beat for some marriage feast; . . .

*cres.* drums beat, the drums beat for some marriage feast; . . .

*Trombe.* *cres.*

All things re-joice, all things re-joice,

All things re-joice, all things re-joice,

All things re-joice, all things re-joice,

All things re-joice, all things re-joice,

*f* *3* *3* *3*





All things re-joice, all things re-joice,  
 All things re-joice, all things re-joice,  
 All things re-joice, all things re-joice, . . rejoice, well  
 All things re-joice, all things re-joice, . . rejoice, well

*dim.* pleased at the Spring-time, the Spring - - - time.  
*dim.* pleased at the Spring-time, the Spring - - - time.  
*dim.* pleased at the Spring-time, the Spring - - - time,  
*dim.* pleased at the Spring-time, the Spring - - - time,  
 pleased at the Spring-time, the Spring - - - time,

*p* A -  
*p* A -

- mong the palms the wa - - ters ring,  
 A -  
 A -  
 - mong the palms . . the rippling wa - ters ring,  
 And  
 - mong the palms the wa - - ters ring, And  
 - mong the palms . . the rip-pling wa - ters ring,  
 all the jun - gle laughs, the jun - - -  
 all the jun - gle laughs, and all . . the  
 And all the jun - gle  
 And all the jun - gle  
 And all the jun - gle

gle laughs, laughs,  
 jun - gle laughs, the jun - gle laughs,  
 laughs, and all the jun - gle laughs,  
 laughs, and all the jun - gle laughs,  
 8va.....  
 Wood Wind.  
 Cor.

*mp*  
 And all the jun - gle laughs .. with nest - ing-song.  
*mp*  
 And all the jun - gle laughs with nest - ing-song.  
*mp*  
 And all the jun - gle laughs with nest - ing-song.  
*mp*  
 And all the jun - gle laughs with nest - ing-song.  
 8va.....

*p Str.*

*mf*  
 All things re - jice,  
*mf*  
 All things re - jice,  
*mf*  
 All things re - jice,  
*mf*  
 All things re - jice,

*tr*  
*mf*  
*dim.*

[illegible]

BASS SOLO. RECIT.

Bethink ye, O my min - is - ters, . . . what old A -

*fp*

*Tempo.*

- si - ta spake, And what my

*Tempo. ♩ = 80.*

*p*

*Cello, Viola.*

*mf*

dream - rea - ders long a - go fore - told. This boy— more

*p* *fp*

dear to me than my heart's blood, . . . Shall be of u - ni-ver-sal

3 3

*molto energico.*

do - mi-nance, Tramp - ling the neck of all his en - e-mies, A

*espressivo.*

King of kings! Or he shall tread the

sad and low - ly path of self - de - ni - al,

and of pi - ous pains; To this his wist-ful eyes do still in -

- cline a-mong my pa - la - ces. How may his feet be turned to

that proud road Where they should walk, and all fair signs come true, Which

gave him Earth to rule, if he would rule?

*Lento.*

But ye are sage, and ye will coun - sel me! . . .

*Cor.*

*mf*



*Con moto, ma poco maestoso.*

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

Naught doth he

Naught doth he

Love will cure these thin dis - tem - pers, Naught doth he

Love will cure these thin dis - tem - pers, Naught doth he

*Con moto, ma poco maestoso.* ♩ = 104.

Brass only,

*dim.*

know of Beau - ty yet. Of eyes that make us

*dim.*

know of Beau - ty yet. Of eyes that make us

*dim.*

know of Beau - ty yet. Of eyes that make us

*dim.*

know of Beau - ty yet. Of eyes that make us

heaven for - get, Then weave . . Love's

heaven for - get, Then weave . . Love's spell, then weave Love's

heaven for - get, Then weave . . Love's spell, . . then weave Love's

heaven for - get, Then weave . . Love's spell . .

spell, Love's spell a-bout his heart! *ff* Range

spell, Love's spell a-bout his heart! *ff* Range

spell . . . a-bout his heart! Seek we him wives;

a - bout his heart! Seek we him wives;

*A*

Beau - ty's gar-den round, *mf* Some-one will charm, some face will seem a

Beau - ty's gar-den round, *mf* Some-one will charm, some face will seem a

*mf* Some-one will charm, some face will seem a

*mf* Some-one will charm, some face will seem a

*mf* Some-one will charm, some face will seem a

par - a-dise. Com -

par - a-dise. Com -

par - a-dise. This do, O King! Com -

par - a-dise. This do, O King! Com -

- mand a fes-ti-val, a court of plea-sure! And let the Prince give

- mand a fes-ti-val, a court of plea-sure! And let the Prince give

- mand a fes-ti-val, a court of plea-sure! And let the Prince give

- mand a fes-ti-val, a court of plea-sure!

*p* *sf*

And

pri-zes to the fair; . . . And when the love-ly vic-tors, the

pri-zes to the fair; . . . And when the love-ly vic-tors, the

And when the love-ly

*p* *p*

*ff* **B**

when the love ly vic-tors, the vic-tors pass his seat, Then shall we

love-ly vic-tors, the vic-tors pass his seat, Then shall we

love-ly vic-tors, the vic-tors pass his seat, Then shall we

vic-tors, the love-ly vic-tors pass his seat, Then shall we

*f* **B**

mark if one or two Change the fixed sad-ness of his ten-der

mark if one or two Change the fixed sad-ness of his ten-der

mark if one or two Change the fixed sad-ness of his ten-der

mark if one or two Change the fixed sad-ness of his ten-der

cheek; So may we choose for Love with Love's own eyes.

cheek; So may we choose for Love with Love's own eyes.

cheek; So may we choose for Love with Love's own eyes.

cheek; So may we choose for Love with Love's own eyes.

*Bass Solo.* *Poco lento.*

And the King said, "This pleas-eth me;

*p colla voce.*

*Tempo 1mo.*

Command we then a fes-ti-val!

*Tempo 1mo.*

No. 6. MARCH AND CHORUS. "NOW FLOCK KAPILAVASTU'S MAIDENS."

*Tempo di Marcia (moderato).* ♩ = 108.

*Str.* *p* *mf*  
*Celli.*

*Sea* .....  
*Pico. Fl. Ob. & Cl.* *p*  
*Cor. Fag.*

*Sea* .....  
*cres.*

*f*  
*Ped.*

*Str. p*

*p*

*p* *mf* *ff*

*A* 1st SOPRANO. *mf*  
 Now flock Ka-pi - la - vas - - - tu's\* maid - - - ens from the

*mf* 2nd. SOPRANO.  
 Now flock Ka-pi - la - vas - - - tu's\* maid - - - ens from the

*mf* ALTO.  
 Now flock Ka-pi - la - vas - - - tu's\* maid - - - ens from the

*A* *mp*

gate, Each with her dark . . . hair

gate, Each with her dark . . . hair

gate, Each with her dark . . . hair

\* Pronounced "Kah-pee-lah-vaas-too's."

Dudley Buck—"The Light of Asia."—Novello, Ewer and Co.'s Octavo Edition.

new - ly smoothed and bound; Fresh - bathed, and

new - ly smoothed and bound; Fresh - bathed, and

new - ly smoothed and bound; Fresh - bathed, and

*cres.* *f* *fp*

scent - ed, All in gay at - tire. Fair show it

scent - ed, All in gay at - tire. Fair show it

scent - ed, All in gay at - tire. . . . Fair show it

*ff* *B* *fp*

was of all those In - dian girls, Slow pa - cing,

was . . . of all those In - dian girls, Slow pa - cing,

was of all those In - dian girls, Slow pa - cing,

*mp* *mp* *mp*

*mp*

slow pac-ing, pac-ing round the throne; Their large black eyes

slow pac-ing, pac-ing round the throne; Their large black eyes

slow pac-ing, pac-ing round the throne; Their large black eyes

*p*

fixed on the ground, their large black eyes fixed on the ground: For

fixed on the ground, their large black eyes fixed on the ground: For

fixed on the ground, their large black eyes fixed on the ground: For

when they saw the Prince, for when they saw the Prince,

when they saw the Prince, for when they saw the Prince,

when they saw the Prince, for when they saw the Prince,



More than the awe of Ma - jes - ty .. made beat, made beat their flut - t'ring hearts,

More than the awe of Ma - jes - ty made beat, made beat their flut - t'ring hearts,

More than the awe of Ma - jes - ty made beat, made beat their flut - t'ring hearts,

He sat so pas - sionless, Gen - tle, yet so a - bove . . them.

He sat so pas - sionless, Gen - tle, yet so a - bove them.

He sat so pas - sionless, Gen - tle, yet so a - bove them.

Each maid - en took, with downdropp'd eyes, her gift, a .

Each maid - en took, with downdropp'd eyes, her gift, a .

Each maid - en took, with downdropp'd eyes, her gift, a .

- fraid . . to gaze: Trem - bling at fa - vour, so di-vine he seemed;

- fraid . . to gaze: Trem - bling at fa - vour, so di-vine he seemed;

- fraid . . to gaze: Trem - bling at fa - vour, so di vine he seemed;

So high, so high . . and saint - like, so

So high, so high . . and saint - like, so

So high, so high . . and saint - like, so

high . . and saint - like, . . . and a - bove her world.

high . . and saint - like, . . . and a - bove her world.

high and saint - like, . . . and a - bove her world.

Thus filed they by, thus filed they, filed they,

Thus filed they by, thus filed they, filed they,

Thus filed they by, thus filed they, filed they,

*dim.*

filed they by. . . .

filed they by. . . .

filed they by, . . . .

*Ob. Clar.*

*mp*

*dim.*

*Cello, Fag.*

*p*

*pp*

No 7. SoLo.—“WHEN ALL THIS BEAUTEOUS MARCH WAS ENDING.”

**SOPRANO SOLO.**

When all this beau-teous march was end - ing,

And all the priz - es spent,

At last came young Ya - sôd - ha - ra, A form of heav'n - ly mould ;

A face so fair, . . . words can-not paint its spell ; And

she a-lone gazed full . . . up-on the Prince.

*pp* *Violas. p* *R.H. Cl.* *Ob.* *sf* *pizz.* *p* *fp*

**A**

At sud-den sight of her he changed, . . And now she

*fp* *L.H.* *R.H.* *mf* *dim.*

gazed on him, and he on her; And what be-sides

*p* *mf* *pizz.*

passed in their speaking glance. *mezza voce.*

*Str.* *p* *mf*

"Is there a gift for

**TENOR SOLO. *mf***

me?" she asked. "The gifts are gone," . . . the Prince re-plied;

*pizz.* *mf*

"Yet for a - mends . . . take this, dear sis - ter, . . . Of whose

*mf* *p* *mf*

grace our happy ci - ty boasts." There - with he loosd the neck-let from his

throat, And clasped . . . it round her waist ;

**SOPRANO.**

And their eyes mixed, and their eyes mixed, and

And their eyes mixed, and their eyes mixed, and

*pp* *cr.* *pizz.* *pp* *Ob.* *Ped.* \*

The image shows a musical score for the song "The Rose Tree." It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The vocal melody is in a soprano range, with lyrics written below the notes. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *fp* (fortissimo-piano). There are also triplets and slurs indicated in the piano part.

from that look sprang love. Ah, . . beyond words that sound on earth,

from that look sprang love. Ah, . . beyond words that sound on earth,

*mp* *fp*

Beau - ty un - seen, un - known, un - thought ! Splen - dour of love ! . . in

Beau ty un - seen, un - known, un - thought !

whose . . sweet light Dark - ness is past and naught.

Splen - dour of love ! . . the dark - ness is past and naught.

Thus while the wheel of life and death goes round.

Thus while the wheel of life and death . . goes

*tranquillo.*

That which hath been must be between us two,

round, That which hath been must be between us two,

*pp*

That which hath been, must be,

That which hath been, must be,

must be between us . . two. Ah, . . beyond words that

must be between us . . two. Ah, . . beyond words that

sound on earth, Beau - ty un - seen, un - known, un - thought!

sound on earth, Beau - ty un - seen, un - known, un - thought!



Splen - dour of love ! in whose sweet light Dark - ness, aye,

Splen - dour of love ! in whose sweet light

dark - ness is past and naught, Splen - dour of

Dark - ness is past . . . and naught, Splen - dour of

love ! Dark - ness is past ! . . .

love ! Dark - ness is past ! . . .

*fl.* *pizz.* *pp*

*Moderato marziale.* BASS SOLO.

The

*Moderato marziale. ♩ = 80.*

*mf Trombe, Corni, Fag.* *f*

*Bassi pizz.*

King . . sent mes - sen - gers to ask the maid in mar - riage.

*p Str.* *mf Fl. Cl. Ob. Fag.*

But it was law when a - ny asked a maid of no - ble house, He should make

*Str. p*

good his skill in mar - tial arts, Against all sui - tors who should chal - lenge

*Poco più lento.*

it. Des - pite his rose - bowers and his dreams,

*Poco più lento.*

*p* *pp*

*accel.* *Allegro moderato.* ♩ = 108.

Best was Sid-dar-tha found in all:

*f* 12 12 12 12

*A*

Best with the bow, chief of the sword!

*mf* 3 3 3 3

Mas - ter of fie - ry steeds!

*sf* *sf* *sf* *dim.* *p* 3 3 3 3 3 3 3 3

*Più lento.* ♩ = 92.

All suit - ors wond'ring by what ma - gic taught, Des - pite his rose - bowers and his

*Più lento.* *p ritard.* *colla voce.*

*B* *Tempo 1mo.* *con trionfo.*

dreams. . . So home they brought the sweet Ya -

*Tempo 1mo.*

*Cor. Fag.* *p*

- sôd - ha - ra, With songs and trum-pets to the Prin - ce's arms, So

*Trombe.*

came she where he stood, a - wait - ing her, At the bower's en - try,

*p* *3*

like a god to see, With mar-riage glad - ness and the

grace of heav'n : And all the throng, and all the throng rejoiced and

*mf* *f*

*Poco vivace, non troppo.*

SOPRANO.

ALTO.

TENOR.

BASS.

sang.

*Poco vivace, non troppo.*  $\text{♩} = 108.$ 

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Poco vivace, non troppo' with a metronome marking of 108 beats per minute. The piano part features triplet patterns in the right hand and block chords in the left hand. The vocal parts enter with the lyrics 'En - ter, . . thrice hap - py!' and 'En - ter, thrice de -'. The piano part provides harmonic support with triplet figures. The score concludes with a 'Ped.' (pedal) marking and an asterisk.

En - ter, . . thrice hap - py! En - ter, thrice de -

En - ter, . . thrice hap - py! thrice de -

En - ter, . . thrice hap - py! En - ter, thrice de -

En - ter, . . thrice hap - py! En - ter, thrice de -

- sired! And let the gates of Ha - . . . ri\* shut thee

- sired! And let the gates of Ha - . . . ri\* shut thee

- sired! And let the gates of Ha - . . . ri\* shut thee

- sired! And let the gates of Ha - . . . ri\* shut thee

Ped. \*

\* Pronounced *Hah-ree*.

in, and let the gates of Ha - ri, of

in, and let the gates of Ha - ri, of

in, and let the gates of Ha - ri, of

in, and let the gates of Ha - ri, of

*dim.*

*p* Ha - ri shut thee in: With the soul des - tined to

*p* Ha - ri shut thee in: With the soul des - tined to

*p* Ha - ri shut thee in: With the soul des - tined to

*p* ri shut thee in: With the soul des - tined to

*mf* With the soul des - tined to thee, . . .

*mf* thee, . . . With the soul des - tined to thee, . . .

*mf* thee, . . .

*mf* *cres.* *f* *stacc.*

*dim.*

the soul des - tined to thee, the soul des - tined to thee, to  
 the soul des - tined to thee, the soul des - tined to thee, to  
 the soul des - tined to thee, the soul des - tined to thee, to  
 the soul, the soul des - tined to thee, to

*f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

A

thee from of old.  
 thee from of old.  
 thee from of old.  
 thee from of old.

*p* *p* *p* *p*

3 3 A 3 3 3 3

*mf* En - ter beneath the flow - ers, O flow - er fair!  
*mf* En - ter beneath the flow - ers, O flow - er fair!  
*mf* En - ter beneath the flow - ers, O flow - er fair!  
*mf* En - ter beneath the flow - ers, O flow - er fair!

*p* *p* *p* *p*

L.H. R.H.

3 3 3 3 3 3

Be - neath . . the ten - drils, the ten - drils,  
 Be - neath the ten - drils, the ten - drils,  
 Be - neath the ten - drils, the ten - drils,  
 Be - neath . . . the ten - drils,

love - li - est ! That en - twine, . . . and  
 love - li - est ! That en - twine, . . . and  
 love - li - est ! That en - twine, . . . and  
 love - li - est ! That en - twine, . . .

clasp, . . . and wreathe, . . . and cling . . .  
 clasp, . . . and wreathe, . . . and cling . . .  
 clasp, . . . and wreathe, . . . and cling . . .  
 . . . and clasp, and wreathe, . . . and cling . . .

*musical notation includes piano (p), forte (f), crescendo (cres.), and dynamic markings.*





riage - bower, Most beau - ti - ful !

riage - bower, Most beau - ti - ful !

riage - bower, Most beau - ti - ful !

riage - bower, Most beau - ti - ful !

*Trombe.*

Thy heart has en - tered,

Thy heart has en - tered,

Thy heart has en - tered,

Thy heart has en - tered,

thy heart has en - tered,

thy heart has en - tered,

thy heart has en - tered,

thy heart has en - tered,

Let thy feet go too, let thy feet go

Let thy feet go too, let thy feet go

Let thy feet go too, let thy feet go

Let thy feet go too, let thy feet . . go

too, thy heart has en - tered, thy heart has

too, . . thy heart . . has en - tered, thy heart has

too, thy heart has en - tered, thy heart has

too, thy heart has en - tered, thy heart has

en - tered. let thy feet, thy feet . . go too! . . .

en - tered, let thy feet, thy feet go too! . . . With the

en - tered, let thy feet, . . thy feet go too! . . .

en - tered, let thy feet, thy feet go too! . . . With the

*dim.*

With the soul  
soul des - tined to thee, . . .

With the soul  
soul des - tined to thee, . . .

*Bes.* . . . . .

des - tined to thee, . . . the soul des - tined to thee, the  
the soul des - tined to thee, the  
des - tined to thee, . . . the soul des - tined to thee, the  
the soul, the soul . . .

soul des - tined to thee, to thee from of old.  
soul des - tined to thee, to thee from of old.  
soul des - tined to thee, to thee from of old.  
des - tined to thee, to thee from of old.

*Tr.*



ter, thrice hap - py one,  
 ter thrice hap - py one,  
 en - ter thrice hap - py one,  
 en - ter thrice hap - py one,  
 8va

en - ter, en - ter thrice hap - py  
 en - ter, en - ter thrice hap - py  
 en - ter, en - ter, O en - ter thrice hap - py  
 en - ter, en - ter, O en - ter thrice hap - py  
 8va

one!  
 one!  
 one!  
 one!  
 8va

# PART II.

## THE RENUNCIATION.

No. 10.

SOLO.—“ WITHIN THE BOWER OF HAPPY LIFE.”

*Moderato. ♩ = 80.*

*Str. p*

*dim.* *p* *rit.*

**SOPRANO.** *Tempo.*

With-in the bower of hap-py life and love

*pp* *mp*  
*Cl. Cor. & Fag.*

Lived now Sid-dâr - tha, know ing not of woe.

*Poco animato. ♩ = 100.*

*Str.* *Ob. Fl.*

A cho - sen band of nautch - girls led his thoughts to bliss with

*colla voce.*

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, 4/4 time, marked 'Moderato' with a tempo of 80 beats per minute. The piano part features arpeggiated chords and flowing sixteenth-note passages. The vocal part enters with the lyrics 'With-in the bower of hap-py life and love'. The tempo then changes to 'Tempo.' for the vocal line. The piano accompaniment continues with a more active rhythm, marked 'Poco animato' at 100 beats per minute. The vocal part has two lines of lyrics: 'Lived now Sid-dâr - tha, know ing not of woe.' and 'A cho - sen band of nautch - girls led his thoughts to bliss with'. The score includes various musical notations such as dynamics (pp, p, mp), articulation (accents, slurs), and performance instructions (colla voce). The key signature has two flats, and the time signature is 4/4.

mu - sic, with mu-sic, am' - - rous song, and

*mf*

dream - y dance.

*rall.*

*Più moderato. ♩ = 80.*

Once as he drowed, with gen - tle head

*p*

Lulled on the breast of fair . . . Ya - sôd - ha-ra,

*sempre p*

On sil - ver strings the wind . . . wild

*p Fag.*



mu - - sic made, And to his ears a - lone the De - ras

sang . . . these words :

No. 11. SEMI-CHORUS (FEMALE VOICES) AND TENOR SOLO.—“WE ARE THE VOICES.”

*Allegro moderato.* SOPRANOS.  
We . . are the voi - ces of the wand - - ring, the

ALTOS.  
We . . are the voi - ces of the wand - - ring, the

*Allegro moderato.* ♩ = 84.

wand - - - ring wind, Which moan for rest . . and

wand - - - ring wind, Which moan . . for rest and

rest can nev - er find. Lo! . . . as the

rest can nev - er find. Lo! . . . as the

wind is, so is hu - man life : A

wind is, so is hu - man life : A

moan, . . . a sigh, . . . a sob, a storm, a

moan, a sigh, a sob, a storm, a

strife; O, . . . Ma - ya's Son! be -

strife; O, . . . Ma - ya's Son! . . . be -

cause we roam the earth, Moan we up-on these strings; We

cause we roam the earth, Moan we up-on these strings; We

make no mirth: So ma - ny woes we see in ma - ny lands, *cres.*

make no mirth: So ma - ny woes we see in ma - ny lands, *cres.*

So ma - ny stream - - ing eyes and wring - - ing

So ma - ny stream - - ing eyes and wring - - ing

**A** hands. **TENOR SOLO.** *p* Then spake he

hands.

sigh - ing, "Is . . . there so wide a world? . . . Is there a land which

*f p*

sees the great Sun roll . . . in - to the waves? And are there hearts like ours,

*cres.*

count - less, un-known, not hap - py— Whom we might suc - cour— if we

*p*

knew of them? Is . . . there so wide a world?"

*f p*

*Ob.*

**B THE DEVAS. SOPRANO.**

What pleasure hast thou of thy change - - less, thy.

*ALTO.*

What pleasure hast thou of thy change - - less, thy

*Cl. Cor.*

change - - - less bliss? . . Nay, if love last - ed, there were joy in

change - - - less bliss? . . Nay, if love last - ed, there were joy in

this; But life's way is the wind's way,

this; But life's way is the wind's way,

*B. pizz.*

all . . . these things Are but brief voi - ces, breathed on

all all . . . these things Are but brief voi - ces,

shift - - ing strings, on shift - - ing strings.

breathed on shifting strings, on shift - - ing strings.

C

## TENOR SOLO.

Then said Sid - dār - tha : " This, too, have I found, and

all my heart is darkened with its dread, And all my heart is fixed to think how

Love . . . might save its sweet - ness from the slayer, Time,

Who makes men old."

THE DEVAS. SOPRANO.

But thou . . . who

ALTO.

But thou . . . who

art to save— Thine hour . . . is nigh, thine hour . . . is

art to save— Thine hour . . . is nigh, thine hour . . . is

nigh; The sad world wait - eth in its mis - er -

nigh; The sad world wait - eth in its mis - er -

y. The sad . . . worldstum - bleth on its

y. The sad . . . worldstum - bleth on its

round of pain, Rise, May - a's child ! wake ! slum - ber not,

round of pain, Rise, May - a's child ! wake ! slum - ber not,

slum - ber not a - gain!

slum - ber not a - gain!

*pp* 3 3 3 3 18 *cres.* 18 6

TENOR SOLO.

Then did he start and cry, "My world! . . . Oh,

12 *cres.* 12 18 6 12 6 6

Cor.

*Poco agitato.*

world! I hear! I know! I come! The veil is rent! There

12 6 *cres.* 6 12 12 6 *p*

*ritard.* . . . *Tempo lmo.*

must be aid! For me and all there must be help."

THE DEVAS (from the distance). SOPRANO. *Tempo lmo.*

So sigh . . . we

ALTO. *Tempo lmo.*

So sigh . . . we

*pp* *ritard.* *Tempo lmo.* 3 3 3 3



pass - ing o'er the sil - ver strings, Rise, May-a's child !

pass - ing o'er the sil - ver strings, Rise, May-a's child !

*pizz.*

*dim.*  
wake ! slum-ber not, slum-ber not a - gain ! . . .

*dim.*  
wake ! slum-ber not, slum-ber not . . . a - gain ! . . .

*pp*

*molto.*

*mf*

*molto.*

*Cor. Fag. & Clar.*

## (THE KING'S DREAM.)

*Maestoso.* BASS SOLO.

That night the

*Maestoso. ♩ = 72.* *Clar. Fag.*

*Brass.* *f* *p*

*Tuba.* *Str. pizz.*

King dreamed seven signs of fear, which none could read : Till to the gate there came an

*Str.* *Clar. Fag. Cor.*

a - ged man, By guise a her-mit known to none;

*mf Str.* *p*

Who, brought be-fore the King, bowed rev-er-ent, and said : I

*pizz.*

hail this fa - your'd house, whence shall a - rise a wi - der reach - ing

*Poco animato.* ♩ = 80.

splen - dour than the sun's!

*Maestoso.*

Lo! all these sev - en fears are sev - en joys, and sig - ni - fy the strength with which the

*p* *cres.* *sf*

Prince shall quit his state, And shake the world with pas - sage of the

*Poco animato.*

Truth. O King, O King, re - joice! the fortune of thy son is more than

*Ob.* *f* *p*

king - doms, His her - mit-rags will be be - yond fine cloth of gold.

*p*

*Poco più lento.*

This is thy dream, in sev - en days and nights these things shall

*Clar. Viola.*

*pp*

**A**

fall. But at the bra - zen

*dolente.* *cres.*

doors of Prince Sid-dar-thia's plea - sure-house the sad King gave com -

*Lento.*

- mand to set a dou-ble guard. Yet who shall shut out

*Lento.*

*pp* *Clar. Fag.*

*Andante, molto moderato.*

1st SOPRANO.

2nd SOPRANO.

ALTO.

1st TENOR.

2nd TENOR.

1st BASS (in weak proportion to 2nd).

Fate?

2nd BASS.

*Andante, molto moderato. ♩ = 72.**Fl. divisi con sordini.**pp**pizz.**arco.**ppp* Soft - ly the In - dian night*ppp* Soft - ly the In - dian night*ppp* Soft - ly the In - dian night*ppp* Soft - ly the In - dian night*ppp* Soft - ly the In - dian night*ppp* Soft . . . the night*ppp* Soft . . . the night*sempre pp*

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, . . and

sank o'er the plain, Fra - grant with blooms, and

*pp* jew - elled thick with stars; And cool with mountain airs, sigh . .

*pp* jew - elled thick with stars; And cool with mountain airs, sigh . .

*pp* jew - elled thick with stars; And cool with moun - tain airs,

*pp* jew - elled thick with stars; And cool with mountain airs . . .

*pp* jew - elled thick with stars; And cool with mountain airs, . . .

*pp* jew - elled thick with stars; And cool with moun - tain airs,

*pp* jew - elled thick with stars; And cool with moun - tain airs,

*pp*

*Ped.* *Ped.* \*



First system of the musical score. It features a piano introduction in A major with a key signature of three sharps (F#, C#, G#). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part enters with the lyrics "The The moon . . The moon . .". The piano part includes dynamic markings *dim.* and *p*, and a section marked *A*.

Second system of the musical score. The piano part continues with a right-hand melody and a left-hand accompaniment. The vocal part enters with the lyrics "moon a-bove the east-ern peaks, sil-vered the roof-tops of the". The piano part includes dynamic markings *Ped.* and *\* Ped.*.



*pp* And all the sleep-ing land.

*pp* And all the sleep-ing land.

*pp* And all the sleep-ing land.

*pp* And all the sleep-ing land.

plea-sure-house, And all the sleep-ing land.

*pp* plea-sure-house, And all the sleep-ing land.

*pp* plea-sure-house, And all the sleep-ing land.

*pp* plea-sure-house, And all the sleep-ing land.

*pp* plea-sure-house, And all the sleep-ing land.

*Ped.* \* *Ped.* \* *Ped.* \*

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

With-in the an-te-chamber of the Prince soft fell her beams, On such rare

*Sra.*.....

*sempre p*

*Ped.* \* *Ped.* \* *Ped.* \*

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Ped. \* Ped. \* Ped.

Lulled in - to plea - sant dreams by hap - py, hap - py toils,

Lulled in - to plea - sant dreams by hap - py, hap - py toils,

Lulled in - to plea - sant dreams by hap - - py toils,

Lulled in - to plea - sant dreams by hap - py, hap - py toils,

Lulled in - to plea - sant dreams by hap - py, hap - py toils,

Lulled . . . . in - to dreams by hap - - py toils,

Lulled . . . . in - to dreams by hap - - py toils,

*Ped.*

they slept, they slept. . . . .

they slept, they slept. . . . .

they slept, they slept. . . . .

they slept, they slept. . . . .

they slept, they slept. . . . .

they slept, they slept. . . . .

they slept, they slept. . . . .

they slept, they slept. . . . .

*pizz.*

*arco.*

*pizz.*

No. 14. Duet.—“WITHIN THE BOWER OF INMOST SPLENDOUR.”

*Allegro agitato.* ♩ = 112.

*mf* *R.H.*  
*Cor. Cl. & Fag.*

*sf* *cres.* *f*

*12* *6* *6*

*3*

**SOPRANO SOLO. RECIT.**

With-

*12* *12* *rit.* *dim.* *p*

- in the bower of in-most splen-dour, half ris-en from Sid-dār-tha's side, With

*pizz.*

*Tempo. Allegro non troppo.* ♩ = 88.

heav-ing bo-som and fast fall-ing tears . . the love-ly Prin-cess

*Tempo. Allegro non troppo.* ♩ = 88.

*p*

*a tempo.*

*f* moaned: "A - wake, my lord! a - wake! . . give me the com-fort, the comfort of thy

*p*

*mf* *f* *p*

*cres.*

speech: In slum-ber came a voice of fear, which cried:

*pp* *12* *12* *poco cres.*

*ff*

The time is nigh! the time is nigh, is nigh!

*fp* *f*

**A** **REOIT.** *a tempo.*

And when I sought Thy side, sweet lord, Ah, . . on our bed there lay an

*pizz.* *colla voce.* *tempo.*

un - pressed pil - low, and an emp - - - ty robe!

*3* *3* *3* *3* *3* *3*



O Prince! what may such visions mean? Ex - cept I die, Or

worse than death . . . Thou shouldst for-sake me, or be ta - ken?"

*poco rit.*

*colla voce.*

B a tempo.

Ob. & Cl.

p R.H.

Str.

TENOR SOLO.

“Com - fort thee, dear,” Sid - dar - tha said, “if com - fort lives in bound - less

*sempre p*

love. Thou knowest how I muse these many moons, Seek - ing to save the

*cl.*

*pp*

*espress.*

sad earth I have seen ; And when the time comes,

*mf*

that which shall be will ! Yet whatso - ev - er falls to thee or

*f* *fp* 3 3 3

me, Be sure I loved, and love . . . Ya - sôd-ha-ra !

*p* 12 12

*C Poco tranquillo, ma non lento.*

When e'er . . . my spi-rit wan - ders, Far

*Poco tranquillo, ma non lento.*

*f* *p*

o - ver land and sea, . . . Home with glad wing it ev - . . .



SOPRANO SOLO *appassionata.*

O thou who art my king, my  
ermore returns to thee, a-lone to thee!

*cres. poco animato*

life, my world.

O moth-er of my babe, thou

*p*

*Tempo tranquillo.*

Al-ways I loved, and  
gent-lest, best! Al-ways I loved, . . and always

*p*

*Ped.*

al-ways love thee well. When most my spi-rit wan-ders, my  
love thee well. When most my spi-rit

*p*

spi - rit wan - ders, Rang - ing o'er land and sea, land . .  
 wan - ders, my spi - rit wan - ders, Rang - ing o'er land and

and sea; With gladsome, gladsome wing, . . it  
 sea, land . . and sea, With gladsome, gladsome

ev - er more re - turns, To thee, . . a - lone, to  
 wing . . it ev - er more re - turns, To thee, . . a -

*D Poco più animato. f*  
 thee, . . a - lone, a - lone, . . to thee. O thou who  
 - lone, to thee, . . a - lone, to thee.  
*D Poco più animato.*

art my life, my king, my world!

O moth - er of my

Al - - ways, al - - ways I loved, . . and

babe! thou gent - - lest, best! I loved, and

al - - ways loved thee well, al - - ways,

al - - ways loved thee well,

al - - ways! . . .

al - - ways! . . .

*Con moto moderato*  $\text{♩} = 72$

SOPRANO.

ALTO.

TENOR.

*(Without hurrying.)*

BASS.

Then in her tears she slept— but sleeping sigh'd,

Then in her tears she slept— but sleeping sigh'd,

as if the vision passed a - gain ! "The time is come !

as if the vision passed a - gain ! "The time is come !

the time is come ! " Whereat Siddâr - tha turned ;

the time is come ! " Whereat Siddâr - tha turned ;

*pp* And lo ! the moon shone by the Crab ! *p* the stars in that same sil-ver or - der *poco cres.*

*pp* And lo ! the moon shone by the Crab ! *p* the stars in that same sil-ver or - der *poco cres.*

*pp* And lo ! the moon shone by the Crab ! *p* the stars in that same sil-ver or - der *poco cres.*

*pp* And lo ! the moon shone by the Crab ! *p* the stars in that same sil-ver or - der *poco cres.*

*p* long fore-told stood ranged to say : *mf* " This is the night ! Choose

*p* long fore-told stood ranged to say : *mf* " This is the night ! Choose

*p* long fore-told stood ranged to say : *mf* " This is the night ! Choose

*p* long fore-told stood ranged to say : *mf* " This is the night ! Choose

*sf*

thou the way of great - ness, or the way of good: To  
 thou the way of great - ness, or the way of good: To  
 thou the way of great - ness, or the way of good: To  
 thou the way of great - ness, or the way of good: To

*Basso marcato.*

*cres.* reign a King of kings, or wan - der lone,  
*cres.* reign a King of kings, or wan - der lone,  
*cres.* reign a King of kings, or wan - der lone,  
*cres.* reign a King of kings, or wan - der lone,  
 reign a King of kings, or wan - der lone,

Crown - less and home - less, that the world be helped."  
 Crown - less and home - less, that the world be helped."  
 Crown - less and home - less, that the world be helped."  
 Crown - less and home - less, that the world be helped."

*pp*

*Cl. Ob. & Cor.*

Four staves of piano introduction in B-flat major. The first three staves are treble clef, and the fourth is bass clef. The music features a series of chords and arpeggiated figures, with a *poco cres.* marking.

Four staves of music. The first three staves are vocal staves (treble clef) with lyrics: "With whispers of the gloom Came to his ears again that warn - ing". The fourth staff is the piano accompaniment (bass clef). The music is marked *pp* and includes a section labeled *A* with triplets.

Four staves of music. The first three staves are vocal staves (treble clef) with lyrics: "song, As when the De-vas spake up -". The fourth staff is the piano accompaniment (bass clef). The music is marked *mf* and includes a section labeled *A* with triplets.

on the wind. And surely gods were round a -

on the wind. And surely gods were round a -

on the wind. And surely gods were round a -

on the wind. And surely gods were round a -

bout the place, Watching the Prince who watched the shin - ing

bout the place, Watching the Prince who watched the shin - ing

bout the place, Watching the Prince who watched the shin - ing

bout the place, Watching the Prince who watched the shin - ing

stars.

stars.

stars.

stars.

Viola.

Fl.

Sax.

pp

dim.

pp





side my youth, my throne, my joys, . . . my gold - en days, my

*cres.* *f*

*cres.* *mf*

night, My hap - py pa-lace and thine arms, fair Queen!

*p* *3* *3* *3* *3*

*Ped.*

Wife! fa - ther! peo - ple! ye must

*mf* *sp*

share a lit - tle while the an - guish of this hour, That light may

*cres.*

*3* *3* *3* *3* *3* *3* *3* *3* *cres. 3* *3*

break, that light may break, and all flesh learn the

*mf* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Law. *Tempo 1mo.* Press

hea - vy, Night, up-on her down - dropped lids, That no . . . tear

stay me, and no faith - ful voice. Fare -

*deciso.* well ! fare - well ! I go to seek de - liv'-rance, and the un-known Light !"

*dim.* *mf* *colla voce.* *Ped.*

*Cor.*

*Allegro non troppo.* ♩ = 98.

Piano introduction in B-flat major, 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

SOPRANO.

ALTO.

TENOR.

BASS.

There came a

Piano accompaniment for the first vocal entry. It continues the rhythmic pattern from the introduction, with a *pizz.* (pizzicato) marking in the right hand.

There came a

There came a wind, . . . there came a

There came a wind, . . . a wind which lulled, a

wind, . . . a wind which lulled . . . each sense, which

Piano accompaniment for the vocal entries. It includes an *Ob.* (oboe) part in the right hand and a more active bass line in the left hand. The music features triplet markings (3) in the left hand.

wind which lulled, which lulled . . . each sense a - swoon Of

wind which lulled . . . each sense a - swoon Of

wind which lulled each sense, which lulled . . . each sense a - swoon Of

lulled, . . . which lulled . . . each sense a - swoon Of

cap - tains and of sol - diers.

cap - tains and of sol - diers.

cap - tains and of sol - diers. *mf* The gates of

cap - tains and of sol - diers. *mf* The gates of tri - ple brass roll'd . . back all

*mf* The gates of

*mf* The gates of tri - ple brass roll'd . . back, roll'd

tri - ple brass roll'd . . back, the gates of tri - ple brass . . .

si - . . . lent - ly, the gates of tri - ple brass . . roll'd

*dim.* *pp*

tri - ple brass roll'd . . back all si - lent - ly, all si - lent - ly,

back, roll'd back all si - lent - ly, all si - lent - ly,

roll'd . . back all si - lent - ly, all si - lent - ly,

back, roll'd back . . all si - lent - ly, all si - lent - ly,

*dim.* *pp*

*App* *pp*

Then light - ly tread - ing,

On their grim hin - ges. Then light - ly tread - ing,

Then light - ly tread - ing,

On their grim hin - ges. Then light - ly tread - ing,

*A* *pp* *pizz.*

where the sleep - ers lay, . . In - to the night Sid .

where the sleep - ers lay, . . In - to the night Sid .

where the sleep - ers lay, . . In - to the night Sid .

where the sleep - ers lay, . . In - to the night Sid .

- dār - - tha passed. While o'er the land a

- dār - - tha passed. While o'er the land a

- dār - - tha passed. While o'er the land a

- dār - - tha passed. While o'er the land . . . a

tremor spread, As if Earth's soul be-neath

tremor spread, As if Earth's soul be-neath

tremor spread, As if Earth's soul be-neath

tremor spread, As if Earth's soul be-neath

Stirred with an un-known hope, And rich, ce-les-tial

Stirred with an un-known hope, And rich, ce-les-tial mu-sic,

Stirred with an un-known hope, And rich, ce-les-tial

Stirred with an un-known hope, And rich, ce-les-tial mu-sic,

*cen* *do.*  
 mu - sic filled the air, . . . and rich, ce - les - tial mu - sic  
*cen* *do.*  
 rich, ce - les - tial mu - sic, rich, ce - les - tial mu - sic, rich, ce - les - tial mu - sic  
*cen* *do.*  
 mu - sic filled the air, . . . and rich, ce - les - tial mu - sic  
*cen* *do.*  
 rich, ce - les - tial mu - sic, rich, ce - les - tial mu - sic, ce - les - tial mu - sic

*cen* *do.*  
 thrilled the air From hosts on hosts of shin - ing ones,  
 thrilled the air From hosts on hosts of shin - ing ones,  
 thrilled the air From hosts on hosts of shin - ing ones,  
 thrilled the air From hosts on hosts of shin - ing ones,  
*dim.* *dim.*

There came a  
 There came a wind,  
 There came a wind, *Ch.* a wind which lulled each



There came a wind which lulled, which lulled . . . each sense a -  
 wind, . . . there came a wind which lulled . . . each sense a -  
 a wind which lulled, a wind which lulled each sense, which lulled . . . each sense a -  
 sense, which lulled, . . . which lulled . . . each sense a -

swoon Of cap - tains and of sol - diers. The gates of  
 swoon . . . Of cap - tains and of sol - diers. The gates of  
 swoon Of cap - tains and of sol - diers. The gates of

tri - ple brass roll'd . . . back, roll'd back, . . . roll'd back all  
 The gates of tri - ple brass roll'd

*mf* The gates of tri-ple brass roll'd . . . back, roll'd . . . *f* The gates of

si-lent-ly, . . . the gates of tri-ple brass roll'd back, roll'd

back, roll'd . . . back, the gates of

*dim.* roll'd back all *dim.* si-lent-ly, all *p*

tri-ple brass roll'd . . . back all *dim.* si-lent-ly, all *p*

back, roll'd . . . back all *dim.* si-lent-ly, all *p*

brass roll'd back all si-lent-ly, all *dim.* *p*

si-lent-ly,

si-lent-ly, *mf* On their grim hin- ges. Al- so those

si-lent-ly, *mf* On their grim hin- ges. Al- so those

si-lent-ly, *mf* On their grim hin- ges. Al- so those

*mf* *cres.*  
 De - scend - ing at the door - way  
 four dread Regents of the earth, *mf* *cres.*  
 De - scend - ing at the door - way  
 four dread Regents of the earth, *mf* *cres.*  
 De - scend - ing at the door - way  
 two by two, With their bright le - gions of In - vi - si - bles, In  
 two by two, With their bright le - gions of In - vi - si - bles,  
 two by two, With their bright le - gions of In - vi - si - bles, In  
 two by two, With their bright le - gions of In - vi - si - bles,  
 arms of sap - phire, sil - ver, In  
 arms of sap - phire, sil - ver, In  
 In

gold and pearl, Watched,  
 arms of gold and pearl, Watched,  
 gold and pearl, Watched,  
 arms of gold and pearl, Watched,

watched, watched with join-ed hands, As on Sid-dār - tha  
 watched, watched with join-ed hands, As on Sid-dār - tha  
 watched, watched with join-ed hands, As on Sid-dār - tha  
 watched, watched with join-ed hands, As on Sid-dār - tha

passed in-to the night.  
 passed in-to the night, the night.  
 passed in-to the night, the night.  
 passed in-to the night.

*Fag. & Cor.*

*Poco moderato.*

*Poco moderato.*

*Clar. & Ob.*

*p* *mf*

TENOR.

For

six long years wandered the Prince, Seek-ing both night and day, the light he was to

*mf*

find. Teach - ing, with saint - ly pi - ty and soft speech, The

$\text{♩} = 72.$

*p* *mf*

way of right and du - - ty. From

*p*

*Basso poco marcato.*

noon-tide un - til sun-set would he muse, Watching the earth with ev - er

ar - dent eyes, And thoughts embracing all its liv - ing things.

*p* Fl. Clar. & Ob.

*Poco più animato.*

*Poco più animato.* 8va "Oh,

*mf*

*Cello, Cor. & Fag.*

flow'r - - ets of the field," he said, "Who turn your ten - der

*p*

fa - ces to the sun, Glad of the light, and

*poco cres.*

grate - ful with sweet breath— Ye miss not per - fect

*p*

liv - ing, And O, ye

*mf*

palms that ea - ger rise to pierce the sky, and drink the

wind, What se - cret know ye that ye grow con - tent?"

*poco rit.*

*p*

*colla voce.*

*Poco tranquillo.*

Thus wandered he— thro' nights of watch-ing and thro' days of

*Poco tranquillo.*  
*Cl. Solo.*  
*espressivo.* *p*

fasts, Un - til at last he came to that great Tree, beneath whose

leaves it was or-dained that Truth should come, should come to

him.

*pp* *Attacca.*



*Andante moderato.*

(VOICES OF EARTH AND AIR.)

SOPRANO.

Pass. to the tree, O thou who hast sub - dued !

ALTO.

Pass to the tree, O thou who hast sub - dued !

TENOR.

Pass to the tree, O thou who hast sub - dued !

BASS.

Pass to the tree, O thou who hast sub - dued !

*Andante moderato.* ♩ = 74.

Corni & Tromboni, *p*

*cres.*

Thou who for each and all hast giv-en thy - self.

*cres.*

Thou who for each and all hast giv-en thy - self.

*cres.*

Thou who for each and all hast giv-en thy - self.

*cres.*

Thou who for each and all hast giv-en thy - self.

*cres.*

*Str.* *f*

*p*

Pass to the tree! The sad world

*p*

Pass to the tree! The sad world

*p*

Pass to the tree! The sad . . . world

*p*

Pass to the tree! The sad world

*dim.*

*cres.*  
 bless - eth thee, Thou, who art he that shall assuage her woes.  
*cres.*  
 bless - eth thee, Thou, who art he that shall assuage her woes.  
*cres.*  
 bless - eth thee, Thou, who art he that shall assuage her woes.  
*cres.*  
 bless - eth thee, Thou, who art he that shall assuage her woes.

*cres.*  
 Pass, both hailed and hon - oured ! O strive thy last for us !  
 Pass, both hailed and hon - oured ! O strive thy last for us !  
 Pass, hailed and hon - oured ! O strive thy last for us !  
 Pass, both hailed and hon - oured ! O strive thy last for us !

*mf*  
*Ped.*  
 King and High Con - quer - or, Thine hour is come ;  
 King . . and High Con - quer - or, Thine hour is come ;  
*ff*  
 King and High Con - quer - or, Thine hour is come ;  
 King . . and High Con - quer - or Thine hour is come ;

This is the night, this . . is the night,  
 This is the night, this is the night, the night,  
 This . . is the night, this is the  
 This . . is the night, . . . the night,

*p*  
 this is the night the A - - ges wait-ed for.  
 this . . is the night, the night the A - ges wait-ed for.  
 night, the night the A - - ges wait-ed for.  
 this . . is the night the A - ges wait-ed for.

*pp*  
 Pass to the tree, pass to the tree! . . .  
 Pass to the tree, pass to the tree! . . .  
 Pass to the tree, pass to the tree! . . .  
 Pass to the tree, pass to the tree! . . .

*L'istesso tempo.*

*L'istesso tempo.*

*P. Corni, Clar.*

*Fag.*

*BASS.*

Then fell the night, ev - en as he sat under that

*Str.* *pp.*

*deciso. mf* *poco accel.*

tree : But he who is the Prince of Dark-ness—Ma - ra— knowing this was

*pp.* *f*

*tempo.*

Buddh', who should de - li - ver men, And now the hour when he should

*p*

find the Truth and save the worlds, Gave un-to all his e - vil pow - ers, . . Com -

The musical score is written for a vocal soloist and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is divided into five systems. The first system shows the vocal line and piano accompaniment with the tempo marking 'L'istesso tempo.' and instrument indications for 'P. Corni, Clar.' and 'Fag.'. The second system continues the vocal line with the lyrics 'Then fell the night, ev - en as he sat under that' and includes a 'BASS.' marking. The third system features a 'deciso. mf' tempo change and the lyrics 'tree : But he who is the Prince of Dark-ness—Ma - ra— knowing this was'. The fourth system has a 'poco accel.' marking and the lyrics 'Buddh', who should de - li - ver men, And now the hour when he should'. The fifth system concludes with the lyrics 'find the Truth and save the worlds, Gave un-to all his e - vil pow - ers, . . Com -'. The piano accompaniment includes various textures, including arpeggiated figures and block chords, with dynamic markings like 'pp.' and 'f'.

# THE TEMPTATION.

No. 21. CHORUS.—“NOW TROOPED FROM EVERY DEEPEST PIT.”

*Allegro con fuoco.*

- mand!

*Allegro con fuoco.* ♩ = 112.

*p*  
Cor.  
Fag.  
Clar.

*Timp. p*

*sempre cres.*

*ff*

CHORUS. BASSES.

*mf*

Now trooped from ev'-ry deep - est pit the

TENORS.

Now trooped from ev'-ry deep - est pit the fiends who

fiends who war with Wis-dom and the Light, . . .

*ten.*

war with Wisdom and the Light, . . . the fiends who war, . . . the fiends who war . . . with Wisdom and the Light, who

. . . who war with Wis - dom, with Wis - dom and the war . . . with Wis - dom, with Wis - dom and the

Light, The brood of gloom, of Light, The brood of gloom, of

*fp* *fp* *dim.*

gloom and dread.

gloom and dread.

**A**

*p* *cres.*

*molto.* *ff*

**SOPRANO.**

On, on, on came the de - mon ar - mies, cloud - ing all the

**ALTO.**

On, on, on came the de - mon ar - mies, cloud - ing all the

**TENOR.**

On, on, on came the de - mon ar - mies, cloud - ing all the

**BASS.**

On, on, on came the de - mon ar - mies, cloud - ing all the

*sf* *sf* *sf*

wind, cloud - ing all the wind, With ter - rors of the  
 wind, cloud - ing all the wind, With ter - rors of the  
 wind, cloud - ing all the wind, With ter - rors of the  
 wind, cloud - ing all the wind, With ter - rors of the

tem - pest, with ter - rors of the tem - pest, thun - der,  
 tem - pest, with ter - rors of the tem - pest, thun - der,  
 tem - pest, with ter - rors of the tem - pest, thun - der,  
 tem - pest, with ter - rors of the tem - pest, thun - der,

thun - der, thun - der and blind - ing  
 thun - der, thun - der and blind - ing  
 thun - der, thun - der and blind - ing  
 thun - der, thun - der and blind - ing

*cres.* *sf*



light, Flung from the split-ting skies, flung from the split-ting  
 light, Flung from the split-ting skies, flung from the split-ting  
 light, Flung from the split-ting skies,  
 light, Flung from the split-ting skies,

*ff* *B* *sempre marcato.*  
*Ped.*

skies— in ja - ve-lins of pur - ple wrath!  
 skies— in ja - ve-lins of pur - ple wrath!  
 flung from the split - ting skies— in ja - ve-lins of pur - ple  
 flung from the split - ting skies— in ja - ve-lins of pur - ple

in jag-ged ja - ve-lins of pur - ple wrath, in jag-ged ja - ve-lins, in  
 in jag-ged ja - ve-lins of pur - ple wrath, in jag-ged ja - ve-lins, in  
 wrath, in jag-ged ja - ve-lins of pur - ple wrath, of  
 wrath, in jag-ged ja - ve-lins of pur - ple wrath, in

*sf* *sf*

ja-ve-lins of pur-ple wrath, of pur-ple wrath! . . .

ja-ve-lins of pur-ple wrath, of pur-ple wrath! . . .

wrath, . . . of wrath, of wrath! . . .

jag-ged ja-ve-lins, in ja-ve-lins of pur-ple wrath! . . .

*rit.* *Tempo lmo.*

But Bud-dha heed-ed not.

But Bud-dha heed-ed not.

But Bud-dha heed-ed not.

But Bud-dha heed-ed not.

*rit.* *Tempo lmo.*

*poco rit.* *cres.* *fp* *ten.* *ten.*

*Poco meno mosso.*

*Poco meno mosso.* ♩ = 100.

*p espressivo.*

Cello. *Ped.* \*

*p* A - non there came with soft - ened airs,  
*p* A - non there came with soft - ened airs,  
*p* A - non there came with soft - ened airs,  
*p* A - non there came with soft - ened airs,

Whis - pers of love and wan - ton songs, Fair shapes of witch - ing  
 Whis - pers of love and wan - ton songs, Fair shapes of witch - ing  
 Whis - pers of love and wan - ton songs, Fair shapes of witch - ing  
*p* Whis - pers of love and wan - ton songs, Fair shapes of witch - ing

beau - - ty :  
 beau - - ty :  
 beau - - ty :  
 beau - - ty : *Fl. Ob. & Cl. C*

*Cello, Fag.* *p*  
 With soft float . . . of beckon-ing  
 float . . . of beckon-ing hands, . . . soft float . . . of  
 hands, . . . and eyes a - light . . . with love - flames, eyes . . . a - light, . . .  
 beck - oning hands, and eyes a - light, . . . a - - light . . . with  
 And with  
 With soft float . . . of beckon-ing hands, . . . and

1.35

and eyes a - light, . . . a - light with love - flames, eyes . . . a - light . . . with  
love - flames, a - light, . . . a - light with love - flames, eyes . . . a - light . . . with  
eyes . . . a - light with love - flames, eyes . . . a - light . . . with  
eyes . . . a - light, a light with love - flames, eyes . . . a - light . . . with

love - flames.

love - flames.

love - flames.

love - flames.

The piano accompaniment features a complex melodic line in the right hand with triplets and a steady bass line in the left hand. The piece concludes with a *Fed.* (Forte) marking and a final chord marked with an asterisk (\*).

Musical score for "The Dance of the Hours" by Franz Liszt. The score is in D major and 3/4 time. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "Near - er the tree those mid-night dan - cers swept, When lo ! from out the". The piano part includes triplets and a grand staff. The score is marked with dynamics such as *p* (piano) and *mf* (mezzo-forte).

*poco a poco rall.*

throng a shape came forth, Wear - ing the guise of sweet . . Ya -

throng a shape came forth, Wear - ing the guise of sweet . . Ya -

throng a shape came forth, Wear - ing the guise of sweet . . Ya -

throng a shape came forth, Wear - ing the guise of sweet Ya .

*Cor. poco a poco rall.*

*pizz.*

*pp*

- sôd - ha-ra, and sigh - - - ing, and sigh - - - ing.

*pp*

- sôd - ha-ra, and sigh - - - ing, and sigh - - - ing.

*pp*

- sôd - ha-ra, and sigh - - - ing, and sigh - - - ing.

*pp*

- sôd - ha-ra, and sigh - - - ing, and sigh - - - ing.

*Clar. & Fl.*

*Str. pp*

*Poco tranquillo.* *SOPRANO SOLO.* *espressivo.*

*Poco tranquillo.*  $\text{♩} = 69.$

"My Prince, I die for lack of thee, Lo,

All these wea-ry years I weep for thee, I weep for thee!

*cres.*

Re - turn, .. Sid - dâ - tha, Ah! re -

*Cor.*

turn, But touch my lips a - gain, and all these dreams will

end. Ah, look! am I not she thou lov - edst?"

*E*

*p*

**TENOR SOLO.**

For the sweet sake of her thou playest thus, Fair and false

*Ob.*

*p*

*Fag.*





trail of va-p'rous robes.

trail of va-p'rous robes.

trail of va-p'rous robes.

trail of va-p'rous robes.

*cres.*

*mf* Then un-der dark'ning

*mf* Then un-der dark'ning skies came fier - cer, fier - cer sins— whose

*fp*

skies came fier - cer, fier - cer sins, whose foot - steps left the midnight

foot - steps left the midnight dark - er, the midnight dark - er,

The root - ed moun - tains

The root - ed moun - tains

dark - er! The root - ed moun - tains

left the midnight dark - er! The root - ed moun - tains

shook! The wild winds howled!

shook! The wild winds howled!

shook! The wild winds howled!

shook! The wild winds howled!

Stars shot from heav'n! The torn black air was

Stars shot from heav'n! The torn black air was

Stars shot from heav'n! The torn black air was

Stars shot from heav'n! The torn black air was

full of e - vil fa - ces peer - - - ing,

full of e - vil fa - ces peer - - - ing,

full of e - vil fa - ces peer - - - ing,

full of e - vil fa - ces peer - - - ing,

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

hell - ish le - gions fled, Back to their

hell - ish le - gions fled, Back to their

hell - ish le - gions fled, Back to their

hell - ish le - gions fled, Back to their

*rit.* *p* dark - ness with the Lords of Hell. *pp*

*rit.* *p* dark - ness with the Lords of Hell. *pp*

*rit.* *p* dark - ness with the Lords of Hell. *pp*

*rit.* *p* dark - ness with the Lords of Hell. *pp*

*H Poco moderato.* *p* And lo! the Dawn sprang with Buddh's

*p* And lo! the Dawn sprang with Buddh's

*p* And lo! the Dawn sprang with Buddh's

*p* And lo! the Dawn sprang with Buddh's

*H Poco moderato. ♩ = 72.* *8va*

*p*

*Ped.* *\* Ped.*

*mf* vic - to - ry, sprang with Buddh's vic - to - ry; O - ver the

*mf* vic - to - ry, sprang with Buddh's vic - to - ry; O - ver the

*mf* vic - to - ry, sprang with Buddh's vic - to - ry; O - ver the

*mf* vic - to - ry, Buddh's vic - to - ry; O - ver the

*8va* *cree.* *mf* *dim.* *p*

*\* sempre Ped.* *Ped.* *\* Ped.*

span-gled grass swift came the footsteps of the love-ly Light, Turn-ing the

span-gled grass swift came the footsteps of the love-ly Light, Turn-ing the

span-gled grass swift came the footsteps of the love-ly Light, Turn-ing the

span-gled grass swift came the footsteps of the love-ly Light, Turn-ing the

tears of Night to joy-ous gems. Ra-diant, re-joy-ing,

tears of Night to joy-ous gems. Ra-diant, re-joy-ing,

tears of Night to joy-ous gems. Ra-diant, re-joy-ing,

tears of Night to joy-ous gems. Ra-diant, re-joy-ing,

8va... Ra-diant, re-joy-ing,

strong, now Buddh' a-rose, now Buddh' a-rose, And

strong, now Buddh' a-rose, now Buddh' a-rose, And

strong, now Buddh' a-rose, now Buddh' a-rose, And

strong, now Buddh' a-rose, now Buddh' a-rose, And

8va... strong, now Buddh' a-rose, now Buddh' a-rose, And

that di - vin - est Day - break light - ened Earth.

that di - vin - est Day - break light - ened Earth.

that di - vin - est Day - break light - ened Earth.

that di - vin - est Day - break light - ened Earth.

The world was glad, was glad ! . . .

The world was glad, was glad ! . . .

The world was glad, was glad ! . . .

The world was glad, was glad ! . . .

Ob.

mf p

END OF THE SECOND PART

END OF THE SECOND PART

# PART III.

## THE RETURN.

No. 22.

SOLO.—“SORROWFUL DWELT YASÔDHARA.”

*Adagio dolente.*  $\text{♩} = 52.$

*pizz.*

*cres.*

*f*

*R.II.*

**SOPRANO SOLO.**

Sor - row - ful dwelt Ya - sôd - ha - ra all these long years,

*poco cres.*

Lack - ing the speech and pres - ence, the speech and presence of her lord.

*poco cres.*

The musical score is written for piano and soprano solo. It begins with a piano introduction in 3/4 time, marked 'Adagio dolente' with a tempo of 52 beats per minute. The piano part features a 'pizz.' (pizzicato) instruction. The score is divided into several systems. The first system shows the piano introduction. The second system continues the piano introduction. The third system shows the piano introduction. The fourth system shows the piano introduction. The fifth system shows the piano introduction. The sixth system shows the piano introduction. The seventh system shows the piano introduction. The eighth system shows the piano introduction. The ninth system shows the piano introduction. The tenth system shows the piano introduction. The eleventh system shows the piano introduction. The twelfth system shows the piano introduction. The thirteenth system shows the piano introduction. The fourteenth system shows the piano introduction. The fifteenth system shows the piano introduction. The sixteenth system shows the piano introduction. The seventeenth system shows the piano introduction. The eighteenth system shows the piano introduction. The nineteenth system shows the piano introduction. The twentieth system shows the piano introduction. The twenty-first system shows the piano introduction. The twenty-second system shows the piano introduction. The twenty-third system shows the piano introduction. The twenty-fourth system shows the piano introduction. The twenty-fifth system shows the piano introduction. The twenty-sixth system shows the piano introduction. The twenty-seventh system shows the piano introduction. The twenty-eighth system shows the piano introduction. The twenty-ninth system shows the piano introduction. The thirtieth system shows the piano introduction. The thirty-first system shows the piano introduction. The thirty-second system shows the piano introduction. The thirty-third system shows the piano introduction. The thirty-fourth system shows the piano introduction. The thirty-fifth system shows the piano introduction. The thirty-sixth system shows the piano introduction. The thirty-seventh system shows the piano introduction. The thirty-eighth system shows the piano introduction. The thirty-ninth system shows the piano introduction. The fortieth system shows the piano introduction. The forty-first system shows the piano introduction. The forty-second system shows the piano introduction. The forty-third system shows the piano introduction. The forty-fourth system shows the piano introduction. The forty-fifth system shows the piano introduction. The forty-sixth system shows the piano introduction. The forty-seventh system shows the piano introduction. The forty-eighth system shows the piano introduction. The forty-ninth system shows the piano introduction. The fiftieth system shows the piano introduction. The fifty-first system shows the piano introduction. The fifty-second system shows the piano introduction. The fifty-third system shows the piano introduction. The fifty-fourth system shows the piano introduction. The fifty-fifth system shows the piano introduction. The fifty-sixth system shows the piano introduction. The fifty-seventh system shows the piano introduction. The fifty-eighth system shows the piano introduction. The fifty-ninth system shows the piano introduction. The sixtieth system shows the piano introduction. The sixty-first system shows the piano introduction. The sixty-second system shows the piano introduction. The sixty-third system shows the piano introduction. The sixty-fourth system shows the piano introduction. The sixty-fifth system shows the piano introduction. The sixty-sixth system shows the piano introduction. The sixty-seventh system shows the piano introduction. The sixty-eighth system shows the piano introduction. The sixty-ninth system shows the piano introduction. The seventieth system shows the piano introduction. The seventy-first system shows the piano introduction. The seventy-second system shows the piano introduction. The seventy-third system shows the piano introduction. The seventy-fourth system shows the piano introduction. The seventy-fifth system shows the piano introduction. The seventy-sixth system shows the piano introduction. The seventy-seventh system shows the piano introduction. The seventy-eighth system shows the piano introduction. The seventy-ninth system shows the piano introduction. The eightieth system shows the piano introduction. The eighty-first system shows the piano introduction. The eighty-second system shows the piano introduction. The eighty-third system shows the piano introduction. The eighty-fourth system shows the piano introduction. The eighty-fifth system shows the piano introduction. The eighty-sixth system shows the piano introduction. The eighty-seventh system shows the piano introduction. The eighty-eighth system shows the piano introduction. The eighty-ninth system shows the piano introduction. The ninetieth system shows the piano introduction. The hundredth system shows the piano introduction. The hundred and first system shows the piano introduction. The hundred and second system shows the piano introduction. The hundred and third system shows the piano introduction. The hundred and fourth system shows the piano introduction. The hundred and fifth system shows the piano introduction. The hundred and sixth system shows the piano introduction. The hundred and seventh system shows the piano introduction. The hundred and eighth system shows the piano introduction. The hundred and ninth system shows the piano introduction. The hundred and tenth system shows the piano introduction. The hundred and eleventh system shows the piano introduction. The hundred and twelfth system shows the piano introduction. The hundred and thirteenth system shows the piano introduction. The hundred and fourteenth system shows the piano introduction. The hundred and fifteenth system shows the piano introduction. The hundred and sixteenth system shows the piano introduction. The hundred and seventeenth system shows the piano introduction. The hundred and eighteenth system shows the piano introduction. The hundred and nineteenth system shows the piano introduction. The hundred and twentieth system shows the piano introduction. The hundred and twenty-first system shows the piano introduction. The hundred and twenty-second system shows the piano introduction. The hundred and twenty-third system shows the piano introduction. The hundred and twenty-fourth system shows the piano introduction. The hundred and twenty-fifth system shows the piano introduction. The hundred and twenty-sixth system shows the piano introduction. The hundred and twenty-seventh system shows the piano introduction. The hundred and twenty-eighth system shows the piano introduction. The hundred and twenty-ninth system shows the piano introduction. The hundred and thirtieth system shows the piano introduction. The hundred and thirty-first system shows the piano introduction. The hundred and thirty-second system shows the piano introduction. The hundred and thirty-third system shows the piano introduction. The hundred and thirty-fourth system shows the piano introduction. The hundred and thirty-fifth system shows the piano introduction. The hundred and thirty-sixth system shows the piano introduction. The hundred and thirty-seventh system shows the piano introduction. The hundred and thirty-eighth system shows the piano introduction. The hundred and thirty-ninth system shows the piano introduction. The hundred and fortieth system shows the piano introduction. The hundred and forty-first system shows the piano introduction. The hundred and forty-second system shows the piano introduction. The hundred and forty-third system shows the piano introduction. The hundred and forty-fourth system shows the piano introduction. The hundred and forty-fifth system shows the piano introduction. The hundred and forty-sixth system shows the piano introduction. The hundred and forty-seventh system shows the piano introduction. The hundred and forty-eighth system shows the piano introduction. The hundred and forty-ninth system shows the piano introduction. The hundred and fiftieth system shows the piano introduction. The hundred and fifty-first system shows the piano introduction. The hundred and fifty-second system shows the piano introduction. The hundred and fifty-third system shows the piano introduction. The hundred and fifty-fourth system shows the piano introduction. The hundred and fifty-fifth system shows the piano introduction. The hundred and fifty-sixth system shows the piano introduction. The hundred and fifty-seventh system shows the piano introduction. The hundred and fifty-eighth system shows the piano introduction. The hundred and fifty-ninth system shows the piano introduction. The hundred and sixtieth system shows the piano introduction. The hundred and sixty-first system shows the piano introduction. The hundred and sixty-second system shows the piano introduction. The hundred and sixty-third system shows the piano introduction. The hundred and sixty-fourth system shows the piano introduction. The hundred and sixty-fifth system shows the piano introduction. The hundred and sixty-sixth system shows the piano introduction. The hundred and sixty-seventh system shows the piano introduction. The hundred and sixty-eighth system shows the piano introduction. The hundred and sixty-ninth system shows the piano introduction. The hundred and seventieth system shows the piano introduction. The hundred and seventy-first system shows the piano introduction. The hundred and seventy-second system shows the piano introduction. The hundred and seventy-third system shows the piano introduction. The hundred and seventy-fourth system shows the piano introduction. The hundred and seventy-fifth system shows the piano introduction. The hundred and seventy-sixth system shows the piano introduction. The hundred and seventy-seventh system shows the piano introduction. The hundred and seventy-eighth system shows the piano introduction. The hundred and seventy-ninth system shows the piano introduction. The hundred and eightieth system shows the piano introduction. The hundred and eighty-first system shows the piano introduction. The hundred and eighty-second system shows the piano introduction. The hundred and eighty-third system shows the piano introduction. The hundred and eighty-fourth system shows the piano introduction. The hundred and eighty-fifth system shows the piano introduction. The hundred and eighty-sixth system shows the piano introduction. The hundred and eighty-seventh system shows the piano introduction. The hundred and eighty-eighth system shows the piano introduction. The hundred and eighty-ninth system shows the piano introduction. The hundred and ninetieth system shows the piano introduction. The hundred and ninety-first system shows the piano introduction. The hundred and ninety-second system shows the piano introduction. The hundred and ninety-third system shows the piano introduction. The hundred and ninety-fourth system shows the piano introduction. The hundred and ninety-fifth system shows the piano introduction. The hundred and ninety-sixth system shows the piano introduction. The hundred and ninety-seventh system shows the piano introduction. The hundred and ninety-eighth system shows the piano introduction. The hundred and ninety-ninth system shows the piano introduction. The thousandth system shows the piano introduction.

*dolente.*

Ah, . . . bit - ter Night! Mo - ther of weep-ing days!

*Fl.*

*R.H.*

When was fond Love so pit - i - less to love?

When . . . was fond Love so pit - i - less to

*mf* *pizz.*

love?

*pp* *Cello & Fag.* *f* *dim.* *p*

*A Poco più moto, ma tranquillo.* ♩ = 66.

But on a day, by the bright gar - den

*Ped.*



stream she sat, Watch - ing with sad - dened

eyes the swift - ly fly - ing birds.

*tr.* *Fl.* *L.H.* *tr.*

*tr.* *Ses.* *tr.* "O crea - tures of the wand'ring

wing," she sighed, "If ye should light where my dear lord is hid,

*Ped.* *Ped.*

Say that Ya-s&od - la-ra lives nigh to death, For one word of his mouth, one

*poco accel.* *f*

touch of him, Say, . . . that Ya - sód - ha - ra lives

*Tempo Adagio come Imo.*

nigh to death, . . . For one word of his mouth, one touch of him."

*Tempo Adagio come Imo.*

*mf* *p* *Celli & Fag.*

**B** *REGIT.* *Tempo Allegro moderato.*

As thus she sighed came dam - sels of the court, who said, "Great

*sf* *p* *mf*

*excitedly.*

Prin - cess ! Merchants from a - far have come with ti-dings of our lord—

*tr* *p*

*Vivace.*

Thy lord— the hope of all the land, Sid - dar - tha!" The glad . .

*mf* *sf*

. . blood bound-ed in her veins : She clapped her palms and

*mp*

*Più lento.*

laughed, and cried with brimming tears : . . "Go ! bring them

*f* *p* *sf* *sf*

in !"

*Tempo moderato. ♩ = 84.*

*fp*

So went those merchants to the pleasure-house, Whom when they came without the

*sempre piano.*

pur-dah's folds, A voice, tender and eager, filled and charmed with trembling

mu-sic, say - ing :

*poco agitato.*

*dim.*

**RECIT.**

"Ye come from far, fair Sirs, and have ye seen my lord !

*p.* *pizz.* *arco. p.*

O speak ! for if this be, ye welcome are, and dear !"

*cres.*

*Con moto.* 1st BASS. *f*

Him have we seen, Sid -

2nd BASS. *f*

Him have we seen, Sid -

*Con moto.* ♩ = 92. *sf*

1st TENOR.

Yea, and have worshipped him with

2nd TENOR.

Yea, and have worshipped him with

- dār - tha, who was lost! Yea, and have worshipped him with

- dār - tha, who was lost! Yea, and have worshipped him with

knees and brow: up - lift - ed like a god . . from

knees and brow: up - lift - ed like a god from

knees and brow: up - lift - ed like a god from

knees and brow: up - lift - ed like a god . . from

The musical score is written for a male chorus in 3/4 time, key of B-flat major. It features four vocal parts: 1st Bass, 2nd Bass, 1st Tenor, and 2nd Tenor, along with piano accompaniment. The tempo is marked 'Con moto' with a quarter note equal to 92 beats per minute. The score includes dynamic markings such as 'f' (forte) and 'sf' (sforzando). The lyrics are: 'Him have we seen, Sid -', 'Yea, and have worshipped him with', and 'dār - tha, who was lost! Yea, and have worshipped him with'. The final line of the score is 'knees and brow: up - lift - ed like a god . . from'. The piano accompaniment consists of chords and moving lines in both hands.

earth - ly woe, He

earth - ly woe, He is become world-honour'd, wise, world -

earth - ly woe, He is become world-honour'd, wise, . . . world -

earth - ly woe, He is become world-honour'd,

is become world-honour'd, wise, world - honour'd, wise, a Budd'—

- hon - - our'd, wise, . . world - hon-our'd, wise, a Budd'—

- hon - - our'd, wise, world - hon-our'd, wise, a Budd'—

wise, world - hon - our'd, wise, a Budd',

Shin - ing with ris - en Truth,

Shin - ing with ris - en Truth,

Shin - ing with ris - en Truth, with ris - en Truth,

Shin - ing with ris - en Truth, with ris - en Truth,

gold - en and clear, gold - en and clear,  
gold - en and clear, gold - en and clear,  
gold - en and clear, gold - en and clear,  
gold - en and clear, gold - en and clear,

*Ped.*

The musical score is for a setting of "The Lord's Prayer." It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment for the first part of the prayer. The second system contains the vocal melody and the piano accompaniment for the second part of the prayer. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "And we ourselves have seen that Jesus sat upon the right hand of God's throne." The score includes various musical notations such as notes, rests, and dynamic markings.

And we ourselves have seen that

And we ourselves have seen that

A

we ourselves have seen that sa - cred mas - ter,  
we ourselves have seen that sa - cred mas - ter, have  
sa - - cred mas - ter, that sa - cred mas - ter, have  
sa - - cred mas - ter, that sa - cred mas - ter,

The musical score is for a hymn in 4/4 time, key of B-flat major. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "we ourselves have seen that sa - cred mas - ter, we ourselves have seen that sa - cred mas - ter, have sa - - cred mas - ter, that sa - cred mas - ter, have sa - - cred mas - ter, that sa - cred mas - ter,". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

heard those won - drous lips, and done them rev' - rence. . . He

heard those won - drous lips, and done them rev' - rence. . . He

He is be - come world - hon - our'd,

is be - come world - hon - our'd, wise, world - hon - our'd,

is be - come world - hon - our'd, wise, world - hon - our'd,

He is be - come world - hon - our'd, wise,

wise, . . world - hon - our'd, wise, a Budd'. Preach - ing those

wise, . . world - hon - our'd, wise, a Budd'. Preach - ing those

wise, . . world - hon - our'd, wise, a Budd'. Preach - ing those

world - hon - our'd, wise, a Budd'. And preach - ing those



no-ble ways which lead . . to Peace, those no - ble

no-ble ways which lead . . to Peace, those no - ble

no-ble ways which lead . . to Peace, those no - ble

no-ble ways which lead . . to Peace, those no - ble

*dim.*

ways . . which lead to Peace, And lo! he jour-neys

ways . . which lead to Peace, And lo! he jour-neys

ways . . which lead to Peace, And lo! he jour-neys

ways . . which lead to Peace, And lo! he jour-neys

hi - ther, he jour - neys hi - ther!

hi - ther, he jour - neys hi - ther!

hi - ther, he jour - neys hi - ther!

hi - ther, he jour - neys hi - ther!

*p*

*Allegro assai.* SOPRANO.

Up - rose Ya - sôd - ha-ra with

*Allegro assai. ♩ = 104.*

*Ob.* *colla parte.*

*Poco più moderato.*

joy and spake : "O ye who bring good tid - ings ; If

*Poco più moderato. ♩ = 88.*

there . . . be gifts to speak my grate - ful heart, Ye shall . . . have

guer - - - don ! Make rea - dy for the en - trance of the

*deciso.*

*mf* *p*

Prince !"

*cres.*

*Poco vivace. ♩ = 96.*  
Trombe.

**SOPRANO.**  
While the town rang . . with mu - sic, with mu - sic and high

**ALTO.**  
While the town rang . . with mu - sic, with mu - sic and high

**TENOR.**  
While the town rang . . with mu - sic, with mu - sic and high

**BASS.**  
While the town rang . . with mu - sic, with mu - sic and high

joy, In lit - ter borne, Ya - sôd - ha - ra did

joy, In lit - ter borne, Ya - sôd - ha - ra did

joy, In lit - ter borne, Ya - sôd - ha - ra did

joy, In lit - ter borne, Ya - sôd - ha - ra did

hast - en to the gate, Where rose a bright pa -

hast - en to the gate, Where rose a bright pa -

hast - en to the gate, Where rose a bright pa -

hast - en to the gate, Where rose a bright pa -

vil - ion, Flower-wreathed, with walls . . of silk.

vil - ion, Flower-wreathed, with walls . . of silk.

vil - ion, Flower-wreathed, with walls . . of silk.

vil - ion, Flower-wreathed, with walls . . of silk.

Soon they be - held one slow ap - proach - ing,

Soon they be - held one slow ap - proach - ing,

Soon they be - held one slow ap - proach - ing,

Soon they be - held one slow ap - proach - ing,

*sempre p.*

8ves

Clad in a yel - low robe . . . as her-mits are, . . .

Clad in a yel - low robe . . . as her-mits are, . . .

Clad in a yel - low robe . . . as her-mits are, . . .

Clad in a yel - low robe . . . as her-mits are, . . .

8ves.....

Who seemed . . . so rev' - rend, all the thron'g did

Who seemed . . . so rev' - rend, all the thron'g did

Who seemed . . . so rev' - rend, all the thron'g did

Who seemed . . . so rev' - rend, all the thron'g did

8ves.....

whis - per, "Who is this? who is this?"

whis - per, "Who is this? who is this?"

whis - per, "Who is this? who is this?"

whis - per, "Who is this? who is this?"

pp

**B SOPRANO SOLO.**

But as he came with quiet foot-fall on Nigh . . the pa -

*cres.* *poco agitato.*

- vil - ion, lo! the silk - en door was lift - - ed, And all un -

*con passione.*

- veiled, Ya-sôd - ha-ra did cry : "Sid - dâr - tha !

8ves ad lib.

*mezza voce.* *rall.* *Lento.*

Lord!" Then sobbing fell before his feet and lay. . . .

*Cl. & Cor.* *f* *p* *colla voce.* *pizz.* *Fag.*

*Allegro con brio.*

*sotto voce.*

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

*sotto voce.*

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

*sotto voce.*

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

*sotto voce.*

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

*Allegro con brio.* ♩ = 108.

*Cor. Cl. & Pag.*

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

*p*

*mf*

lost! That which shall save the world hath late been wrought by

*mf*

lost! That which shall save the world . . . hath

lost!

lost!

*mf*

him, The Friend, . . . the Friend . . . of all, the  
late . . . been wrought by him, . . . by him the Friend, the  
That which shall save the world hath  
That which shall save the  
Prince . . . of all, the Friend, the Prince of all!  
Prince . . . of all, by him the Prince of all!  
late been wrought by him, The Friend, . . . the Prince of all!  
world . . . hath late been wrought by him, The Prince of all!

*mf* That which shall save the world hath  
*mf* That which shall save the  
*sf*

*pp* That which shall save, shall save the world  
*pp* That . . . which shall save, shall save the world  
*pp* That which shall save, shall save the world  
*pp* That which shall save, shall save the world

*pp*



hath late been wrought, been wrought by him, By

hath late been wrought, been wrought by him, By

hath late been wrought, been wrought by him, By

hath late been wrought, been wrought by him, By

him the Friend of all, the Prince of all! But

him the Friend of all, the Prince of all! But

him the Friend of all, the Prince of all! But

him the Friend of all, the Prince of all! But

thine most, High La - dy! but thine most, High La - dy! from whose

thine most, High La - dy! but thine most, High La - dy! from whose

thine most, High La - dy! but thine most, High La - dy! from whose

thine most, High La - dy! but thine most, High La - dy! from whose

tears men win the com - fort of this Word the Mas - ter speaks. 'Tis

tears men win the com - fort of this Word the Mas - ter speaks. 'Tis

tears men win the com - fort of this Word the Mas - ter speaks. 'Tis

tears men win the com - fort of this Word the Mas - ter speaks.

he, 'tis he, Sid - dār - tha! Sid - dār - tha, who was

he, 'tis he, Sid - dār - tha! Sid - dār - tha, who was

he, 'tis he, Sid - dār - tha! Sid - dār - tha, who was

'Tis he, . . 'tis he, Sid - dār - tha! Sid - dār - tha, who was

lost, The Friend of all, . . the Prince . . of all!

lost, The Friend of all, the Prince . . of all!

lost, The Friend of all, . . the Prince . . of all!

lost, The Friend of all, the Prince of all!

*Allegro vivace.*

*Allegro vivace. ♩ = 112.*

*f* *cres.* *ff*

Bass Solo.

But when the

*3* *sf* *dim.* *p*

King heard how Sid - dār - tha came, Clad in the yel - low

robe— and ask - ing alms, Then wrath - ful

The musical score is written for a solo instrument, likely a piano, in E-flat major (three flats) and common time (C). It consists of four systems of music. The first system is an instrumental introduction marked 'Allegro vivace.' with a tempo of 112 beats per minute. It features a right-hand melody with slurs and a left-hand accompaniment with chords and moving lines. Dynamics include forte (f), crescendo (cres.), and fortissimo (ff). The second system begins with a 'Bass Solo.' section, where the right hand plays a melodic line and the left hand provides a rhythmic accompaniment. Dynamics include sf (sforzando), dim. (diminuendo), and p (piano). The third and fourth systems contain the vocal melody with lyrics. The lyrics are: 'But when the King heard how Sid - dār - tha came, Clad in the yel - low robe— and ask - ing alms, Then wrath - ful'. The music continues with a piano accompaniment throughout the vocal parts.

sor - row drove Love from his heart.

Thrice on the ground he spat, Plucked at his sil - ver

beard, And forth he strode, lack - ied . . by

trem - - - - - bling lords. Frown - ing he clomb, . .

. . up-on his war - horse, . . Drove the spurs, and

*p*

*fp* *sempre staccato.* *p*

*p*

*sf* *p*

*sf* *p*

dashed, an - gered, thro' the won - d'ring streets : Un -

- til he met a migh - ty crowd, Close following him, whose

look se - rene Now met the old King's gaze.

*dim.* *p* *Trombe.*

A

The King broke forth :

*f* *p*

"Ends it in this, that great Sid - dār - tha steals . . . in-to his

realm?                      Wrapped in a clout!                      cra-ving food of low-borns!

He whose life was as a god's?                      Thou shouldst have

B

come ap-pa-elled in thy rank,                      With shi-ning spears, and

tramp of horse and foot, My Son! my heir!

*p*

*Poco tranquillo.*                      *p*

Where hast thou so-journed all these e-vil, e-vil

*Poco tranquillo.*

years? While crown - ed Fa - ther mourned, and she, thy

wife, lived as the wi-dows use, fore-go - ing joy. Till

now, in cloth of gold, She welcomes home a beg - gar-spouse, In

*scornfully.* *p*

*fp* *pp*

*Lento.*

yel-low rem-nants clad! Son! why is this?

*Lento. ♩ = 63.*

*pp pizz.* *Cor. Fag.*

*L'istesso tempo.* TENOR SOLO.

Then he, sink-ing his knee to earth in proud hu - mi - li - ty :

*L'istesso tempo.*  
*pp Viola & Cello.*

*Più moto e agitato.* BASS SOLO.

“My fa - ther, 'tis the cus - tom of my race.” “Thy

*Più moto e agitato.*  
*Str.* *cres.* 12

race,” re-plied the King, “count - eth a hun - dred thrones, But

*p*

*rit.*

nev - er deed like this !”

*A tempo moderato.*

*rit.*



## TENOR SOLO.

“Of mor-tal line I spake not, but of de-scent— in -

vi-si-ble, The Buddhas who have been— and who shall

be, Of these am I, And what

they did, I do; And with all low-ly love I now do

prof-fer, The first-fruits of the treasure I have brought, the

*sempre p*

*poco cres.*

*p*

*f*

**B** **BASS SOLO.**

trea - - sure I have brought." Then ceased the fa - ther's

wrath; A - mazed he asked, "What trea-sure?"

**TENOR SOLO.**

And the Teach - er took meek - ly the roy - al

**SOPRANO.**

And as they on - ward

palm, And as they on - ward paced, they on - ward

**BASS.**

And as they on - ward paced, he taught the Prin - cess and the

paced, . . he taught the Prin - - cess and the King the truths Where -

paced, . . he taught the Princess and the King . . . the truths, Whereby who will may

King the truths Where - by who will . . . may

*poco cres.*

- by, . . where-by, . . who will, may walk up - on the per - fect, per - fect

walk, may walk . . . up - on the per - fect, per - - fect

walk, . . . may walk, may walk up - on the per - - - fect

path.

path.

path, The King with brows un - knit, drink ing the migh - ty

*fp fp*

words, When all was finished, said: "Take me, O Son, as

least of all, as least of all thy com-pa-ny."

*pizz.* *f Poco animato.*

SOPRANO SOLO.

Then

sweet Ya-sôd - ha-ra, all hap - py now, Cried

"Give to our boy, . . . thou Bless - ed One! thou Bless - ed One! the

Trea - sure of the King - - dom of thy Word."

TENOR SOLO.

Thus

Thus passed the three . . in - to the Way, the Way . . of

passed the three, thus passed the three . . in - to the Way, the Way . . of

BASS SOLO.

Thus passed the three . . in - to the Way, the Way of

*mf* *pizz.*

Peace. . . . .

Peace. . . . .

Peace. . . . .

*pp* Viola. *L.H.* *B.H.* *pp* *pizz.*

# EPILOGUE AND FINALE.

No. 29. CHORUS.—“BEFORE BEGINNING, AND WITHOUT AN END.”

*Allegro moderato e maestoso.* ♩ = 84.

The musical score is divided into four systems. The first system is a piano introduction in G major, 4/4 time, marked 'Allegro moderato e maestoso' with a tempo of 84 beats per minute. It features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic. The second system continues the piano introduction with more complex harmonic textures. The third system introduces the vocal parts: an Alto and a Bass. The Alto part begins with the lyrics 'Be - fore be -' and the Bass part with 'Be - fore be -'. The piano accompaniment continues with a 'dim.' (diminuendo) marking. The fourth system continues the vocal parts with the lyrics '- gin - ning, and with - out an end, As space e -' and the piano accompaniment with a 'cres.' (crescendo) marking. The piano part includes triplets and a '8ves' (octaves) marking. The score concludes with a final piano accompaniment section.

*f*

*dim.*

*cres.*

*mf*

*p*

*8ves*

ALTO.

Be - fore be -

BASSES.

Be - fore be -

- gin - ning, and with - out an end, As space e -

- gin - ning, and with - out an end, As space e -

- ter - nal, and as sure - - ty sure, Is fixed a Pow'r di -  
 - ter - nal, and as sure - - ty sure,

*mf*

*fp*

- vine, a Pow'r di - vine which moves to good, Whose laws a - lone en -  
 Is fixed a Pow'r di - vine, . a Pow'r . . di - vine which moves to

SOPRANOS.

Be - fore, be -

- dure, . . whose laws a - lone . . en - dure, en - dure, . . en -

TENORS. *mf*

Be - fore, be -

good, whose laws a - lone . . en - dure, . . a - lone en - dure, a - lone en -

- gin - ning, and with - out an end, As  
 - dure, Be - fore be - gin - ning, and with - out an  
 - gin - ning, be - fore . . . be - gin - ning, and without an end, As space, as  
 - dure, Be - fore be - gin - - ning, As  
 space e - ter - nal, and as sure - - ty sure, Is  
 end, . . . As space e - ter - - nal, and as sure - ty sure, Is  
 space e - ter - nal, as sure - - ty sure, Is  
 space . . . e - ter - nal, as sure - - ty sure, Is fixed, is  
 fixed a Pow'r di - vine, a Pow'r di - vine, which moves to good, Whose  
 fixed, is fixed . . . a Pow'r, . . . a Pow'r di -  
 fixed, is fixed a Pow'r di - vine, . . . a Pow'r . . di -  
 fixed, is fixed . . . a Pow'r di - vine, which moves to good, Whose



laws a - lone en - dure, whose laws a - lone en -  
 - vine, whose laws a - lone en -  
 - vine which moves to good, whose laws a - lone en -  
 laws a - lone, whose laws a -

- dure, whose laws a - lone en - dure.  
 - dure, a - lone en - dure, a - lone en - dure.  
 - dure, a - lone en - dure, a - lone en - dure.  
 - lone, whose laws a - lone en - dure.

Such is the Law, the Law which moves to right - eousness, Which  
 Such is the Law, the Law which moves to right - eousness, Which  
 Such is the Law, the Law which moves to right - eousness, Which  
 Such is the Law, the Law which moves to right - eousness, Which

none at last can turn a-side or stay; . . The

heart of it is Love, The end of it is Peace, . . the

end of it is Peace and Con-sum-ma-tion sweet, and Con-sum-ma-tion

the end is Peace and Con-sum-ma-tion sweet, and Con-sum-ma-tion

**B**

sweet. *mp* *cres.* *f* *mf* *f*

O - bey, o - hey, o -

sweet. *p* *cres.* *f*

O - bey, o - bey, o - bey, o -

**B**

*cres.* *f*

bey, o - bey! . . . . .

bey, o - bey! . . . . .

bey, o - bey! . . . . .

bey, o - bey! . . . . .

**C**

**C** 18 *ff* *f*

En - ter the Path ! there spring the heal - ing streams, Quench - ing all thirst, there

The first system of the musical score for 'The Light of Asia'. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment starts with a bass clef and the same key signature. The tempo is marked 'f' (forte). The vocal line has a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with 'mf' (mezzo-forte).

En - ter the Path ! there spring the heal - ing streams,  
bloom im - mor - tal flow'rs, En - ter the Path ! there spring . . the heal - ing

The second system of the musical score. The vocal line continues with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with 'mf' (mezzo-forte).

En - ter the Path, there  
Quench - ing all thirst, there bloom im - mor - tal flow'rs, . . There spring the  
streams, Quench - ing all thirst, there . . bloom im - mor - tal, im - mor - tal

The third system of the musical score. The vocal line continues with a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with 'mf' (mezzo-forte).

spring the heal-ing streams, quench-ing all thirst! there bloom im-mor-tal flow'rs,  
 heal-ing streams, quench-ing all thirst! there bloom im-  
 flow'rs strew-ing the way with joy, with joy, . . .  
 strew-ing the way with joy, . . . strew-ing the way with joy, the  
 mor-tal flow'rs, strew-ing the way with joy, . . .  
 strew-ing the way with joy, there spring the heal-ing streams, there bloom im-  
 En-ter the Path! . . . there spring the heal-ing streams, quench-ing all thirst, there  
 way . . . with joy, the way with joy!  
 En-ter the Path, . . . there spring the heal-ing streams,  
 mor-tal flow'rs, O en-ter the Path, there spring the heal-ing streams, O  
 bloom im-mor-tal flow-ers, strew-ing the way. . . the way with

En - ter the Path, . . there bloom im - mor - tal flow'rs, . . . bloom im -

Quench - ing all thirst ! . . there bloom im - mor - tal, im - mor

en - ter, there bloom im - mor - tal flow'rs, en - ter the Path, . . there

joy ! . . there bloom im - mor - tal flow'rs, en - ter the Path, the

mor - tal flow - ers, Strew - ing the way, the way . . with joy, . .

tal flow - ers, Strew - ing the way, the way . . with joy,

bloom im - mor - tal flow - ers, Strew - ing the way, the way . . with joy, . .

path, en - ter the Path, . . there spring the heal - ing streams,

strew - ing the way, the way . . with joy, the way . . with joy, the

strew - ing, strew - ing the way with joy, the

strew - ing the way, . . the way . . with joy, . . the way, . . the

there bloom im - mor - tal, im - mor - tal flow - ers, strew - ing the

way . . with joy!

way with joy!

way . . with joy!

way with joy!

*mf* There thron<sup>g</sup> swift - est and sweet - est

*mf* There thron<sup>g</sup> swift - est and sweet - est

*mf* There thron<sup>g</sup>

*mf* There thron<sup>g</sup>

hours, . . there thron<sup>g</sup> . . the swift - est, sweet - est

hours, there thron<sup>g</sup>, there thron<sup>g</sup> . . the swift - est and

swift - est and sweet - est hours, . . there thron<sup>g</sup> . . the

swift - est and sweet - est hours, there thron<sup>g</sup> . . .

est hours, there . . thron the swift - est, sweet - est hours; . . .

sweet . . . est hours, sweet - est hours; . . .

swift . . est, swift . est, sweet . . est hours; . . .

swift - est, sweet . . est hours; . . .

*3* *3* *3* *3* *dim.* *3* *p*

*Ped.*

The Dew is on the Lo - tus, the Dew is on the

The Dew is on the Lo - tus, the Dew is on the

The Dew is on the Lo - tus, the Dew is on the

The Dew is on the Lo - tus, the Dew is on the

*p*

*Ped.*

Lo - tus! Rise, Great Sun, rise, Great

Lo - tus! Rise, Great Sun, rise, Great

Lo - tus! Rise, Great Sun, rise, Great

Lo - tus! Rise, Great Sun, rise, Great

*ff* *sf*



Sun, Rise, Great Sun, and lift my

Sun, Rise, Great Sun, and lift my

Sun, Rise, Great Sun, and lift my

Sun, Rise, . . . rise, Great Sun, and lift my

*Ped.* \*

*dim.*

leaf, and mix it with the wave, and mix it, and

*dim.*

leaf, and lift my leaf . . . and mix . . . it, mix . . .

*dim.*

leaf, and mix it with the wave, and lift my leaf, and

*dim.*

leaf, and mix . . . it with . . . the wave, mix it

*dim.* *p*

*E*

mix it with the wave. The Sun - - rise comes, the

it with the wave. The Sun - - rise comes, the

mix it with the wave. The Sun - - - rise comes, the

with the wave. The Sun - - rise comes, the

*E*

*cres.* Sun - rise comes! The Dew - drop slips in - to the *sempre cres.*

*cres.* Sun - rise comes! The Dew - drop slips in - to the *sempre cres.*

*cres.* Sun - rise comes! The Dew - drop slips in - to the *sempre cres.*

*cres.* Sun - rise comes! The Dew - drop slips in - to the *sempre cres.*

*cres.* Sun - rise comes! The Dew - drop slips in - to the *sempre cres.*

*cres.* Sun - rise comes! The Dew - drop slips in - to the *sempre cres.*

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

12 13

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

12

[illegible]

